MUSICAL

COURIER

ON THE COVER

The JUBILEE SINGERS

". . . in a changing, chaotic world, their song has remained unchanged."

By MARY CRAIG

THE crowd swirling around the Teatro Colon on a recent day in Buenos Aires may have looked like the beginning of a riot. But it wasn't political. It was just 6000 or more people pushing into the hall to hear the Jubilee Singers.

This group of five singers and accompanist, directed by Mrs. James Myers, has given a new meaning to the word "sensation." Since the ensemble began, in 1866, singing to earn funds for the school that later became celebrated Fisk University, the same inspirational idea has persisted. This is the ninetieth season for the Jubilee Singers, and there has been no ebbing of their unique ability to present the music of their race, music which has become firmly established as a great art form. An important part of the programs consists of rare spirituals, but mastersongs of all nations and times are also featured by these outstanding artists.

Something more than artistry and program selectivity mark their work, however. An indefinable quality sets the Singers apart from the average well-schooled touring group. Perhaps it is dedication. They regard themselves—so does the U.S. Government—as a medium for expressing goodwill towards men. They regard themselves as emissaries of peace—world peace. Confronted by this manifestation of simple faith in the power of song, the most hardened reviewer and concert-goer is disarmed. In all the far-flung places they have brought their singing gospel, they convey a tremendous impact on their hearers and an immediate, spontaneous response.

The history of the Jubilee Singers is an interesting bit of Americana. The first group was formed of freed slaves in a Negro school in Nashville, Tennessee. Brought together by George L. White, their teacher, the ensemble grew in popularity and fame. In 1871 they sang benefits for Fisk University and in three months raised $150,000. Although the word "Jubilee" was for a long time in the vocabulary of the Negro race in America, symbolizing everything they could hope for in the way of future well-being, it is most likely that the Jubilee Singers got their name in 1872 at Gilmore's Jubilee Festival in Boston, where they were received with deafening applause and thereafter with increasing acclaim.

Under eminent directors, the Singers toured America and Europe. Resplendent audiences greeted them; statesmen and socialites vied to do them honor. They sang for Queen Victoria, who invited them for tea at the English Court; they sang for King Edward VII, Kaiser Wilhelm, King George V and Queen Mary. "Pleasures and palaces" were part of their reward.

Their present leader, Mrs. Myers, born on the campus of Fisk University and a product of its inspired training, became the wife of James A. Myers, director of the Singers. Upon his death, she picked up the baton, and with it accepted a responsibility considerably more demanding than most people realize. (Mrs. Myers, a magnificent musician, studied here and abroad. One of her teachers was Mathilde Marchesi.)

The Jubilee Singers have sung their way around the world. Praised by leading musicians and music-lovers everywhere, they have witnessed the disintegration of empires, the rise of new states. But in a changing, chaotic world, their song has remained unchanged. It is the song of universal love and harmony—a blending of peoples as *they* blend in song. A visionary dream? Perhaps. But the practical-minded heads of ANTA, the U.S. State Department, and the U.S. Information Agency believe in the Jubilee Singers to the extent of sponsoring their foreign tours.

To illustrate the unanimous encomiums won by the Singers a few news quotes are given here, although a choice is difficult among so many. Says *The N. Y. Times:* ". . . the same enthusiasm that has greeted them wherever a thing of genuine worth is appreciated." The critic of *La Ronde des Arts* (Paris) comments on: ". . . their style, the harmony and beautiful timbre of their voices and the elegance of their interpretation . . . a grandeur through simplicity. . . ." In India, the New Delhi *Times* exclaims: "What singing! What control! What ensemble! Superb—great—wonderful!"

Naturally, the personnel has changed many times in 90 years, but the criteria for selecting new singers remain the same: musicality, beauty of voice, and blend of tone. The present ensemble includes tenors Starling Hatchett, Seth McCoy, James Wilson, baritone George Goodman, and bass James McFerrin. Accompanist-pianist is Donald Jackson.

Currently they are on a four-month tour of South America, their second on this continent, covering six countries. In cities where two concerts have been booked, there have been SRO houses and clamors for extra dates, which the heavy schedule will not permit. Between concerts, the group is making recordings for South American consumption and has been signed for a movie by Guaranteed Pictures of the Argentine.

In early January the Singers leave for Paris where the European schedule of recitals commences. Plans now under way will carry them as far as North Africa and perhaps once again completely around the world.

But before the transatlantic dates, New York City will have an opportunity to bid the group hail and Godspeed. The Jubilee Singers have a date with Carnegie Hall on Dec. 28th, a wonderful time of the year for their message of peace and goodwill.

musical COURIER

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PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

CONTRIBUTING EDITORS
James Boeringer
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Frederick Werlé
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REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (OldHold 4-0307), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46, (Hollywood 7-5191). SAN FRANCISCO: Alan Campbell, 3124 Divisidero. DALLAS: Dr. F. Kilpatrick, Southern Methodist U. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Neak, 425 Portland Ave. CLEVELAND: Ross Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. Adv. Rep.: Bernice Dubb Minot, 36 Pinckney St., Boston, Mass. CINCINNATI: Louis Johnson, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: Gerson Nordlinger, Jr., Woodley Park Towers. RIO DE JANEIRO: Celcon de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Bobt. Fleming, 589 Highland Ave., Ottawa, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; J. W. Anderson, 88 Hillcrest Ave., Norwood, Man.; Ida Halpern, 3707 W. 37 Ave., Vancouver, B. C.

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Seventy-sixth Year
September, 1956

AMERICAN SINGERS IN GERMANY

"Every American singer planning to make a career in Germany must be prepared to make it the hard way . . ."

By HORST KOEGLER

IN recent weeks the relationship between American singers engaged with German opera houses and their German colleagues has become a bit strained. At the West Berlin Städtische Oper a young American tenor quit during the season on the night when he was scheduled to appear in Menotti's *The Saint of Bleecker Street*, and the performance had to be cancelled. Another American singer at the same house, whose contract ends with the current season, has claimed publicly that "it has become obvious management doesn't want Americans." Düsseldorf reports the case of an American tenor who missed the evening performance on the very day when he had signed a contract with another opera house. And Bremerhaven is still upset about the loss of a married couple of American singers, who left at the height of the season, sending a cable from the mid-Atlantic that they did not intend to return.

If one bears in mind that competition among singers of German provincial opera houses is now stronger than any time before, it is small wonder that one sometimes encounters animosity (competitive rather than nationalistic) against American singers. Some Germans even go so far as to maintain that American singers engaged with German opera houses receive an annual grant from an American foundation, which enables them to sign contracts at a fee which German singers, without any help from outside, could not afford to accept. But this assertion I have found nowhere confirmed.

One reads about the immense success American singers are enjoying on German stages. Prof. Hans Busch, after studying the German postwar operatic scene, has stated in a widely publicized article, which appeared in the *English Opera Annual 1954-55*, that "Western Germany of today, as far as the employment of foreign artists is concerned, is the most generous and liberal country I have known." Statistics list 70 Americans engaged in West German theatres.

On a recent tour through West Germany I have discussed the problem with a number of American singers in Munich, Düsseldorf, Hamburg, and, of course, in West Berlin, and I have also spoken with some prominent German singers and managers. (*Intendanten*).

Now, of course, it is one thing whether you are engaged with the Munich State Opera as a leading Heldentenor (this is the case of Howard Vandenburg, who made his Munich debut in the title role of a new *Lohengrin* production some years ago, the first American ever to sing the part on a German stage), or whether you have a contract with, say, the Stadttheater Bielefeld, where you have to appear one night as the second prisoner in *Fidelio* and 24 hours later as one of the cavaliers in *The Merry Widow*. But I think many of these misunderstandings are provoked by a certain carelessness on the part of American singers, who sign contracts to sing secondary parts, and afterwards complain that they don't get the right roles.

Every American singer planning to make a career in Germany must be prepared to make it the hard way—unless he comes from the "Met," of course. Not even the reputation of the New York City Opera will do. It is the repertory and the ensemble which count highest in Germany, not the individual star. The young tenor who has sung Alfredo opposite a famous Violetta from the Met in an obscure one-night performance in Wyoming cannot expect that Berlin, Munich, or Hamburg will offer him a contract for the same role on the mere evidence of a press-notice announcing another Caruso.

On the other hand, there has hardly ever been such a dearth of front-rank singers in Germany as now. Every Intendant is only too glad to offer a young man who has shown promise in a secondary part a starring role—if only for the reason that if he himself doesn't give him a chance, his colleague in the next town, not 50 miles away, certainly will. Here I see the main chance for American singers: with their generally longer and better vocal training, they are often superior to young German singers. If they are patient during the first or the first two years, accepting parts for which they admittedly have not come to Germany, they can be sure that they will be noticed by other theatre people as well as by the critics. Their progress is only a question of time. I have yet to find the American singer who does not gladly admit the enormous value of practical experience which can be acquired through working with a German company for a full-length (45-week) season.

Once an American singer in Germany has made up his mind to start at the bottom, he will find most of his German colleagues and staff very helpful and cooperative. This refers not only to any difficulties that may turn up in matters of language or pronunciation (any singer complaining about the "barbaric practice" of performing all operas in German must blame himself if he accepts a contract in Germany), but to the whole rehearsal period and the actual performance. Miss Anne Bollinger from the Hamburgische Staatsoper told me that she would have been completely lost on the occasion of her debut as Arabella at the Berlin Städtische Oper, where she appeared without a single stage rehearsal, if it hadn't been for the whispered directions from her fellow-singers during the performance. Mr. Vandenburg reported that Lorenz Fehenberger, noted Munich Radames, not only explained to him the arrangements of the stage-director, but actually informed him about the acoustically best spot on the Munich stage from which to sing the demanding "Celeste Aida."

HOWARD VANDENBURG *as Lohengrin* (*Bavarian State Opera*)

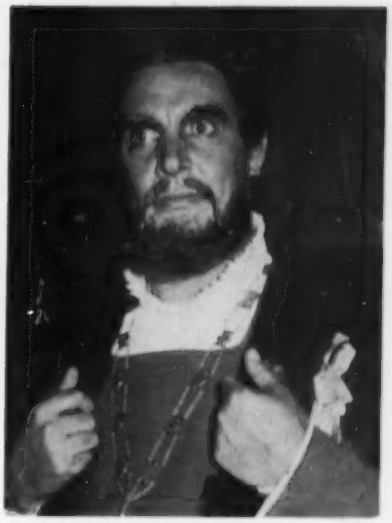
Both singers could not have spoken more favorably about their work in Hamburg and Munich, respectively, and Miss Bollinger was visibly sorry that private reasons forced her to leave Hamburg (where, incidentally, she got one of the most beautiful apartments in town through the kind intervention of the opera management) at the close of last season. Mr. Vandenburg feels already so much at home in Munich, where he is now engaged for the fifth season (having added during this time more than 30 new roles to his repertory), that he considers himself already a native citizen of the town. (Anyone who doubts so quick an assimilation need only listen to his Bavarian accent to know that in a few years it will be difficult to distinguish him from a beer-proof inhabitant of the Hofbräuhausquarter of Munich.) Language difficulties are by no means insurmountable. I have heard many German opera visitors assert that German texts are easier to understand when sung by Americans than by Germans.

Other singers who have expressed similar opinions include James Pease in Hamburg, Randolph Symonette in Düsseldorf, and Keith Engen in Munich. Mr. Pease, the Wotan of Rennert's new and exemplary "Ring" production, stressed another point which seems of special interest to American singers considering the trip to Germany. Though he belongs to the highest paid members of the Hamburgische Staatsoper, Pease left no doubt that he has continually to look out for extra commitments in other cities and abroad to maintain the standard of living he is accustomed to in America. One of the reasons is that artists in Germany are even more heavily taxed than in America. Another one, which has to be considered carefully, too, are the insurance obligations: every member of a German company becomes automatically a member of the German pension fund, to which he has to contribute a monthly share of his income. In addition, whatever obligations with private American insurance companies a singer has entered into before his departure have to be paid for in dollars. There is a big difference whether you come to Germany as a visitor with dollars, or whether you have to live in Germany on a Deutschmark account earned here. As a striking example of the difference in wages between Germany and the U.S., Mr. Pease told me that three performances of *Don Giovanni* in Buffalo brought him more money than he gets in three months at the Hamburgische Staatsoper! But he knows, too, that with the Hamburg reputation behind him he is much better paid in Buffalo than he would have been without that European prestige.

All these singers came to Germany with experience. It is quite another thing if a singer accepts a German contract without any previous practical experience. The most remarkable career of this kind has been made by Irene Dalis. As a Fulbright student she was sent to Italy and there she was heard in a student performance by Martha Mödl. Miss Mödl told a German agent about her, and through his intervention she got a beginner's contract, with very modest pay, at the West German provincial theatre of Oldenburg, where she had to sing a very wide repertory, from *The Merry Widow* to Milhaud's *Maximiliaen*. Once her unusual vocal gifts had been discovered, she was given, in quick succession, such taxing parts as Fricka, Eboli, and Lady Macbeth. It wasn't long before Carl Ebert invited her to join the Berlin Städtische Oper, provided that she agreed to appear at first in small roles—for with Margarete Klose on the roster, there was no prospect of singing the big parts Oldenburg had given to her. Miss Dalis was reasonable enough to agree, but when she actually arrived in Berlin Miss Klose had left the Städtische for the Staatsoper—a terrific loss for Ebert who did not know how to keep the big Wagner operas in the repertory. Perhaps he should try this young American girl? He first cast her as Marianne Leitmetzerin (*Rosenkavalier*); next he gave her Assunta (*Saint of Bleecker Street*); then Marzellina; after which he decided it was time to give her a real big chance: Eboli. The gallery shouted, stamped, *bis*-ed after she had delivered "O don fatale." Two days later (a very welcome proof that a Berlin success of such dimensions still means something in the international world of opera) she received a dispatch from Mr. Bing, inviting her to sing some performances of Eboli and Azucena next season at the Met. Her other memorable appearances in Berlin so far have been Fricka, Waltraute, and her spine-shaking Buryja in Janacek's *Jenufa*—no mean achievement in one season for a singer engaged to appear in small parts!

(*Continued on page 30*)

ANNE BOLLINGER *as Micaela*
(Hamburg State Opera)



RANDOLPH SYMONETTE *as Hans Sachs*
(Düsseldorf Opera House)

IRENE DALIS *as Princess Eboli*
(Berlin Civic Opera)

JAMES PEASE *as Don Giovanni*
(Hamburg State Opera)

MUNCH *and* PETRASSI *discuss a new score.*

GOFFREDO PETRASSI
THE MAN AND HIS MUSIC

The intensity of his music is a reflection of the man.

By KENNETH GABURO

WHEN Goffredo Petrassi, the distinguished Italian composer, arrived in America for the first time last December to hear the premiere of his Fifth Concerto for Orchestra, commissioned and performed by the Boston Symphony in celebration of its 75th Anniversary, he was unaware that it would mark the beginning of a new era in his already successful career. The occasion gave America its first large-scale look at him, although he has long been known to a minority, chiefly by way of university performances or through select organizations. As a result of this initial success, Petrassi returned to America this summer to fulfill his first teaching visit, as guest instructor of composition at Tanglewood by invitation of the Berkshire Music Center, where audiences heard a repetition of his Fifth Concerto (Munch), Sonata da Camera (composer conducting), "Coro di Morti" (Ross), and part of his opera *Morte Dell' Aria* (Zirner). He is now on a tour of America as the guest of the Department of State, Cultural and Educational Division. If such a rapid succession of significant events is any indication, it would seem that his American reputation will soon equal his European.

While such a favorable reaction often comes as somewhat of a surprise to the modest Petrassi (for he is so absorbed in the creative process that he seldom speculates on audience response), it should not come as a surprise to us. The intensity of Petrassi's music is a reflection of Petrassi the man. In a sense, the two are inseparable. As a man, he has had little difficulty in projecting his inner vitality and warmth, although communication has often been difficult (he speaks no English). Likewise, speaking to us through his music, one senses this intensity and responds to it.

Petrassi was born at Zagarolo near Rome on July 16, 1904. His early experiences as a clerk in a music store led to formal training in composition, piano, and organ, begun at the age of 21 at the Santa Cecelia Conservatory in Rome, where he ultimately became professor of composition in 1939, a position which he still holds. He has long been active in the promotion of contemporary music, and until recently was president of ISCM (International Society of Contemporary Music). His interests, however, have not always been confined to music. He is better than well informed in all phases of the arts, as his apartment in Rome (where he lives with his mother and sister), filled with priceless art objects and an outstanding library, will attest. Typical of Petrassi's constant search for knowledge is the fact that he regards his present stay in America as particularly valuable because it affords him greater opportunity to learn about our cultural activity.

The Italian composer's well-arranged day usually allows him four hours of composing time. He works very slowly, and has never taken more than one commission a year for fear that he could not do justice to the music if written under pressure. His first published works date from 1931. Despite the fact that he composes slowly, he has written a considerable amount of every form and scale, including two operas, a ballet, five concertos for orchestra, choral works, a piano concerto, chamber music, and numerous songs and solo pieces. At the present time he is writing his first string quartet, and has begun a chamber work on a BBC commission.

From Petrassi's early Partita for Orchestra (1932), through his Fifth Concerto (1955), one finds evidence of continual development and maturation. This evolution has expressed itself in many ways, from the diatonic tendencies of his early works, through chromaticism, and finally by way of a modified serial (tone-row) technique. He has taken as his models the works of such early Italian masters as Monteverdi, Corelli, and Frescobaldi. One finds the spirit of these men evident in such a work as his "Coro di Morti" (1940-41), a dramatic madrigal for male chorus, three pianos, brass, and percussion. These composers have not been his only "teachers." Critics of Petrassi have always been quick to point out his neo-classic tendencies, and the similarities between his music and Hindemith (Salmo IX), or Stravinsky, (First Concerto), or Schoenberg ("Noche Oscura").

In the mid-twentieth century such a comparative-analytic approach is often worthless as a valid appraisal of a composers' art. There can be no question that the influence of these earlier giants has been far-reaching, so much so that what we once identified as being characteristic of them has now simply been added to the vast melting pot of contemporary materials. With Petrassi these influences are extremely superficial. In him we find a superb musician who has absorbed many elements of our own age, elements created and nurtured by many arts, as well as by life itself. He considers himself to be, purely and simply, a product of his day and age. The external forces which he absorbs are recreated within him in the form of a personal musical expression. Petrassi has never confined himself to the wisdom of any specific school, and therefore has never been restricted by any particular credo.

He is basically a poet, and any logic which restricts would be foreign to his nature. To say this does not imply that his music is illogically constructed. On the contrary, one finds the intellect also at work in the form of contrapuntal manipulations, serial permutations, well-ordered chromaticism, new formal patterns, and intriguing new orchestral colors. From the micro-composition (composing with melodic fragments smaller than a motive, usually on an interval) of his First Concerto for Orchestra, through the unusually long lines of his Fourth Concerto, from the traditional forms of his Partita, through a mastery of the two-part form in his Fifth Concerto, one is constantly aware of the technical resources at his disposal. However, all of the techniques of the trade are made to serve his greater musical imagination. His music is always extremely fluid, there is always a sense of growth. One rarely finds a literal repetition. Instead, the ideas, which are often extremely fragmentary in their initial statements, continue to grow, develop, and expand, always finding their way to ultimate completion. His sense of dra-

(Continued on page 30)

THE NATIONAL SCENE

IZLER SOLOMON *and* ROSINA LHEVINNE

Aspen's Finest Season

The select band of musical tourists who motored through the majestic Rockies to Aspen, Colorado for the August 4-5 offerings were rewarded with the most monumental musical week-end in the seven-year history of the Aspen Music Festival. Critics, audience, and fellow-artists alike, agree that Aspen is enjoying its finest season.

The tent-amphitheater, newly refurbished with a gleaming white canvas top and orange flaps, has never held such large and enthusiastic audiences. Last year's record number of music lovers are to date topped, from a box office point of view, by more than 20 per cent. The Aspen Music School this year has a record number of students—280—representing each of the 48 states and 7 foreign countries.

The important fact about Aspen this year is a sense of revitalization. There are many reasons for this. Adele Addison finds it in the "tension free" atmosphere of singing before an audience of musically conscious artists and students. Izler Solomon, the brilliant young American conductor, suggests it is partly due to the audience itself which, in expecting something unusual, transmits that feeling to the artist on the platform. A great part of the answer lies in the active, athletic, shock-haired figure of Solomon himself. Solomon seems to have answered—for Aspen at least—the debatable question of the importance of a conductor to an orchestra. In Aspen's case, the proof is there for all to see—and hear. Solomon has welded last season's orchestra into what one qualified observer has called "one of the best-trained, perceptive little symphonies in the country." Solomon has performed this seeming miracle in only a few weeks of superhuman endeavor. His hours are long and his problems many, but by Sunday afternoons at 4 p.m., as the shadows of Red Mountain begin to lengthen, the Aspen Festival Orchestra is a smoothly functioning unit, honed to a fine edge, sensitive to every gesture of the conductor's expressive hands. Solomon's advance notices suggested that his great talent consists not alone in knowing every score but in ferreting out the utmost capabilities of each of his players. After a concert, one player was asked how he liked playing under Solomon. "I'm absolutely exhausted," he said, "but I never played so well in my life."

While Solomon has helped to weld Aspen's many personalities into "a happy ship," each of the performers as well—and the newcomers in particular—have given the Festival an atmosphere of lively competition. Among the newcomers to Aspen this season, Adele Addison, Rosina Lhevinne, and the superb Juilliard Quartet have all performed surpassingly well. But if there is a spirit of competition in the air, there is also a noteworthy esprit de corps. On Sunday, August 5, after a capacity audience shouted "bravos" for a superbly integrated performance by the orchestra and the duo-piano team of Vronsky and Babin of Mozart's Concerto for Two Pianos in E-flat Major, Mack Harrell said, "You hear something like that only once in a lifetime." Six curtain calls for the Babins and Solomon confirmed his opinion.

But the tent is not the only setting for Aspen's "best ever" performances. A critic for the *Rocky Mountain News* wrote that over the August 4-5 week-end the Music School's Opera Workshop had really "come of age." He was moved to that tribute by the student presentation of two one-act opera premieres on Saturday and Sunday nights in the 67-year-old Wheeler Opera House. A standing-room-only audience witnessed the world premiere of Seymour Barab's *Chanticleer* and the first American production in English of Rossini's *Marriage Merchant*. The imaginative production (by John Newfield), the gay and colorful sets (by John Howart), and the lilting music of both pieces were admirably blended into evenings which Aspen will not soon forget. The only professional in either cast (both operas were produced both nights) was Adele Addison, whose gay acting and lovely lyric soprano performance was matched by her well-qualified if less experienced colleagues. Mr. Barab, who flew out from New York to witness the first performance of his *Chanticleer*, expressed himself as "fully satisfied and delighted" with the school's interpretation of his first opera.

Eisenhower Signs National Music Council Charter Bill

The legislation to grant the National Music Council a Congressional Charter, which was passed by the House of Representatives May 21 and by the Senate July 23, was signed by President Eisenhower August 1. The National Music Council is the only active musical organization now holding a Congressional Charter.

The National Music Council consists of 44 nationally active musical organizations, which have a combined individual membership of over 800,000. Its President is Howard Hanson. The Council was organized under the laws of the State of New York as a non-profit membership corporation in 1940.

Statement by the President

THE WHITE HOUSE

In approving the bill (H. R. 8110), to incorporate the National Music Council, I wish to salute musicians and the important part they play in the life of our people. American music has brought us pleasurable distinction at home and abroad.

Congress has chartered the National Music Council because of its important and effective role as a central body representing virtually all of the major voluntary musical organizations in our country. Its members include symphony orchestras, song writers, choruses, educational associations, publishers, labor unions, music clubs, and others. Thus the National Music Council is truly representative of the American way of life, in which music can flourish as it should in a free democratic society, as a voluntary activity under the nourishment and control of private citizens.

Millions of Americans are engaged in the creation, performance and active appreciation of music. Indeed it is a rare day when any one of us does not hear some form of music; it is hard to imagine our lives without it. The enjoyment of music—speaking for myself, at least—has a moral and spiritual value which is unique and powerful. It reaches easily and quickly across lingual, racial and national barriers. The development of American music, and the native development of any art, is therefore the development of a national treasure.

Berkshire Festival

If one looks for reasons why the Berkshire Music Festival should have suffered a significant drop in attendance this summer, these seem to have had very little to do with the music and its presentation. The programs were well made up with a good solid core of standard repertory spiced with rarer music, and something new for almost every program. The list of conductors included, besides Charles Munch, regular conductor of the orchestra, such well-known lights as Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Lukas Foss, and Pierre Monteux. If the matter of soloists is in question, such names as Francescatti, Benny Goodman, Harshaw, Kroll, Luboshutz and Nemenoff, Posselt and Serkin, to name but a few, have drawing power.

The weather has been named the principal culprit. As a whole, it was an unseasonably cool summer in the Berkshires this year and, although rain was not plentiful, what little there was usually came at the wrong time. While this would certainly explain the reduced attendance on the lawns that surround the Tanglewood Music Shed, it does not explain the many empty seats inside. In general, this had not been a good year for summer resorts, and Tanglewood no doubt has suffered in this respect along with all the other places reporting a drop this year.

There is not much Tanglewood can do about the weather, nor can much be done about city people who choose to stay at home. It is true also that tours to foreign countries are luring many away from these shores who otherwise might attend summer music festivals. But private conversations with several persons disclose the fact that Tanglewood's facilities and road conditions often cause a shudder to those who have become softened by ease and convenience. Although things are much better in these respects and are growing better every year, complaints are still heard about the food, service, and some other rather vital necessities. Unless one comes very early it takes a long time to get what you need if you don't bring it, and some things you just can't carry around with you.

Yet not all the attendance figures were discouraging. The six Wednesday evening programs of chamber music attracted a total of 10,242, setting a new record for these intimate concerts in the Theater-Concert Hall. The quality of the offerings and the performances fully justified this high attendance .The Kroll String Quartet, Benny Goodman, Margaret Harshaw, the Beaux Arts Trio, Rudolf Serkin, and Zino Francescatti, together with various ensembles made up of Boston Symphony players, presented music of high interest. It is worth noting that most of these famous artists donated their services to aid the Berkshire Music Center, the BSO-sponsored school which runs concurrently with the festival.

A favorite feature of the festival for many has always been the chamber orchestra concerts, also given in the Theater-Concert Hall. Originally known as the Bach-Mozart concerts when they were inaugurated by Koussevitzky, these programs now are rather more omnivorous, although Bach and Mozart always are well represented. It speaks a lot for the general musical level of concertgoers to note that this summer's receipts for the concerts, almost $40,000, set a new record for the series which opens the first two weeks of the festival.

Attendance and receipts aside, there were some glorious moments at the festival, and some not so glorious. The programs of Charles Munch served further to solidify his reputation as a conductor of great inner warmth and rare perception. His handling of the Beethoven "Eroica" Symphony and the opening and final scene of Wagner's *Meistersinger* was a triumph of the conductorial art. Glowing expressiveness with firm control produced as fine a program as one could hear. James Pease, Albert da Costa, and Margaret Willauer sang the leading roles splendidly with fine assistance from the Festival Chorus made up of students studying at the Center. But it was Munch who drew the greatest plaudits for this closing concert, Aug. 12.

The success of this program was all the more welcome because of the rather sober results provided by Pierre Monteux the previous evening. The conductor was in understating mood, and the net effect produced by the Freed Festival Overture, the Brahms Symphony No. 3, the Enesco Suite for Orchestra (Op. 9), and the Strauss Suite from *Der Rosenkavalier* was something less than exciting.

A husband and wife team at the Berkshire Festival: JOCY DE OLIVEIRA *made her North American debut in the Ravel Piano Concerto under the baton of her husband, noted Brazilian conductor* ELEAZAR DE CARVALHO.

Leonard Bernstein conducted to excellent effect the previous week, on August 4, when he conducted a concert in memory of Koussevitzky, with whom Bernstein had close ties. The Mozart Mass in C Minor was particularly well performed with some very able assistance from Eunice Alberts, contralto, David Lloyd, tenor, and the Chorus. The Prokofieff Symphony No. 5 received a vital and glowing reading, but here the conductor's podium behavior got in the way of the music. Only when one forced one's eyes away from the gesticulations, the dancing, and the miming, could one notice that the performance was really excellent. It is a shame that Bernstein sometimes tends to disfigure his undoubtedly great talent with this kind of unseemly mannerisms.

Another outstanding program took place the following day when Munch conducted the Copland Symphonic Ode and the Schumann Symphony No. 2. Zino Francescatti's performance of the Tchaikovsky Violin Concerto was a welcome surprise, for the artist, always noted for his impeccable musicianship, this time added strength, vigor, and virtuosity to produce an almost definitive performance. One had not previously encountered this type of violinism from the performer.

Among the other concerts, Richard Burgin conducted the Prokofieff "Romeo and Juliet" Suite No. 2, the Mahler Symphony No. 1, and the Hindemith Violin Concerto with the brilliant Ruth Posselt as soloist. Besides serving on the staff of the Center, the Brazilian conductor Eleazar de Carvalho also found time to present an interesting list of "La Kermesse" by Barraud, "The Three-Cornered Hat" by de Falla, the complete "Petrouchka" Ballet by Stravinsky, and the Ravel Piano Concerto with his wife, Jocy de Oliviera, as soloist.

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■ The highlight of the Berkshire Music Center's opera presentations was the first complete stage presentation of Lukas Foss' new opera, *Griffelkin*. The opera is in three acts, composed to a text by Alastair Reid. Commissioned by the National Broadcasting Company, the work was premiered last season in an abridged version by the NBC Television Opera Theatre.

Griffelkin is a delightful work, and shows the composer to be very stage minded. The music is melodious with singable vocal lines, while the orchestration reveals a deft hand. Our one question is whether or not Mr. Foss has not expanded his work beyond the proportions of a simple but charming story.

Griffelkin is a story of a very young devil sent out into the world to do 24 hours of mischief, to change the world to Hell. The good that Griffelkin discovers on earth changes him so that he becomes good. As punishment he is expelled from Hell and turned into a mortal—a little boy.

This reviewer felt that the music was considerably better than the performance. In short, it was neither a finished nor a professional performance. With more time and rehearsal, it would have been a thoroughly ingratiating evening of opera. The title role was capably sung and acted by soprano Mildred Allen. The devil's grandmother was ably portrayed by Regina Sarfaty; the two other major roles by Malcolm Bernstein and Elaine Quint.

The performance was produced and staged by Boris Goldovsky, head of the Center's Opera Department, with settings by Robert O'Hearn. The composer himself did a noble job of attempting to weld a large cast and student orchestra and chorus into a professional performance. With a few more rehearsals, he would doubtless have been successful.

GID WALDROP

Ellenville Premieres Orff's *Midsummer Night's Dream*

Despite a constant drizzle of rain and dense fog, a tent capacity crowd of 3,000 greeted with enthusiasm the third and final performance of the Empire State Music Festival's production of Shakespeare's *A Midsummer Night's Dream* at Ellenville. This production was unique in that it presented the first American performance of incidental music to that play by the outstanding German contemporary Carl Orff as interpreted by Leopold Stokowski and the Symphony of the Air. Equally offbeat was the Festival's casting of Basil Rathbone in the role of Oberon and Red Buttons as Bottom. One may beg to differ with Maestro Stokowski, who is quoted in the program notes to the effect that Orff's musical treatment of the play treats it as an opera in which there is occasional singing, but the "arias" are in this case speech-passages. In this critic's opinion it takes considerably more music than composer Orff's skeletal and sparse background to make an opera. Indeed, it is so fragmentary that one doubts seriously whether this score could be divorced from the play itself and, as in the case with Mendelssohn's score, be presented as an independent concert piece. Orff's trademarks, as evidenced in the already familiar "Carmina Burana," are omnipresent in the "Dream" music—the diatonic harmony, the persistent *da capos* supported by an electric rhythmic drive which in origins may be traced to Stravinsky's "Les Noces." Short *leitmotifs* are sometimes associates with characters. Here and there a particular dialogue is supported by a sustained orchestral coloring. In those short areas which demand the use of chorus, the scoring really does get off the ground. Members of the Schola Cantorum and the Shawangunk Choraliers rendered with vitality a short but complete "Lullabye" and an entrance number for Bottom and his cohorts which resembled a Bavarian beer garden tune. As in the case when a bass player comes out on stage to accompany Bottom's "Aria," the production occasionally took on elements of an Elizabethan *Hellzapoppin'*. Mr. Buttons' presence in the cast evoked an audience reaction similar to Talullah Bankhead's portrayal of Blanche in *Streetcar Named Desire* last season. All waited for the male comedian to re-

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vert to type, and revert he did in the final play-within-a-play, much to everyone's complete gratification. What with the unpredictability of Orff's score and the antics of Mr. Buttons, one could not help but feel that Shakespeare often took a back seat in the proceedings. Nevertheless, it cannot be denied that "a good time was had by all." A. D.

The Peninsula Music Festival

Now firmly established as a unique feature of vacationtime living in Door County, Wisconsin, the Peninsula Music Festival, sponsored by the Peninsula Arts Association, and conducted by Thor Johnson, music director of the Cincinnati Symphony Orchestra, initiated its fourth annual season of five evening and four matinee concerts on Saturday, Aug. 11 in the auditorium of the Gibraltar High School near the town of Fish Creek. That ideal of concert managements, a capacity audience, greeted Dr. Johnson and his ensemble of 43, drawn from the country's major orchestras, and joined them in the National Anthem.

After three well-drilled seasons under the Cincinnati Maestro's skillful guidance, the Peninsula Orchestra now has acquired its own identity and has been welded into an artistic whole. Precision of performance, excellent tone and fine attention to technical detail marked the opening Symphony 104 in D Major ("London") of Haydn. In sharp contrast to the familiar Austrian score, a first U.S. performance presented "Aquarium" (Three Impressions for Orchestra) by Rene Defossez, Belgian composer-conductor. In three parts, scored for woodwinds, 2 horns, piano, percussion and strings, the colorful, charmingly impressionistic suite had been inspired by the fairylike atmosphere of the Monte Carlo aquarium. This delightful piece should be starred (*): it will doubtless prove to be one of the highlights of the Festival program.

Following the intermission William Doppman, pianist, was presented in the Schumann Piano Concerto. With an assured technique the youthful artist acquitted himself creditably. Especially noteworthy was the beautifully scaled, sympathetic orchestral support managed so adroitly by Dr. Johnson and his cohorts.

Since the Festival endeavors to feature solo artists and composers who live in the state, it was truly fortunate to number among "favorite sons" Donald Gramm, brilliant bass-baritone of the New York City Opera. Personable Mr. Gramm needs no introduction to metropolitan opera-enthusiasts; Festival patrons are proud that he hails from Milwaukee.

On Sunday, Aug. 12, Gramm was heard in the Song Cycle "The Crowne," a work commissioned by the Peninsula Festival and composed by Richard Cumming of San Francisco. Employing the "Holy Sonnets" of John Donne as text, Mr. Cumming's setting of the intense, profoundly religious, often painful lines, depicting in allegory the life of Christ, was lyrical, remarkably free from dissonances, as modern writing goes, and offered the soloist a clearly defined vocal line, which Mr. Gramm exploited to the full. That the composer was not wholly successful was not altogether his fault. Texts of Shakespeare and some of his contemporaries have a wicked way of thwarting, at every syllable, at every accent, any attempt, however intrepid, to translate them into music. Listening to young Mr. Cumming's effort, one had the impression that he was tailoring the text to fit some preconceived musical idea of his own. In essaying a literal rendering of the Sonnets the music became overtheatric particularly in the Crucifixion, Resurrection, and Ascension scenes. Soloist, conductor and orchestra wrested every ounce of meaning from the score.

Midweek, Aug. 15, again found the 600-seat auditorium capacity filled for a program beginning with J. C. Bach's exuberant "Sinfonia" in B-flat Major, following which the soloist

Bruno of Hollywood

MARGARET BARTHEL, *pianist, appeared in recital on the final evening of the Delta Omicron National Conference, held at Troutdale in the Pines, Colo., Aug. 14-17.*

Isadore Cohen, violinist of New York City and concertmaster of the Festival Orchestra, appeared in Prokofieff's Concerto No. 2 in G Minor (Op. 63). Performing with startling brilliance, Mr. Cohen negotiated the technical traps in the Russian score with equanimity, producing, notably in the many lyrical passages, a suave, resonant tone. The formidable difficulties in the final movement were vanquished by the soloist who, together with the orchestra under Dr. Johnson's virtuoso guidance, turned in something of a *tour de force*. Earlier in the season, on July 25, Mr. Cohen had performed the same concerto at the Ellenville, N. Y. Festival with Thor Johnson conducting the Symphony of the Air. After the customary pause the orchestra returned to play the Suite from the Incidental Music to Moliere's *Le Bourgeois Gentilhomme* of Richard Strauss.

DOROTHY FEE

Phi Beta's 17th National Triennial Convention

Members of Phi Beta ,National Professional Fraternity of Music and Speech, representative of all sections of the U. S., gathered in St. Louis for the organization's 17th national triennial convention. Held from Aug. 8 to 12, with headquarters at the Hotel Park Plaza, the event had as hostess chapters Pi Xi, Tau and Omicron. The theme of this most successful convention in the history of the organiation was "Know Your Fraternity," which was extensively detailed in the all-fraternity panel by National President Edna Wallace Johnston, Eleanor Anderson Hughes, Katherine Wilford, Lois Stellman, with Katherine T. Perry serving as moderator.

Concerts of considerable distinction were given by collegiate and alumnae members. Sonia Essin, national honorary member and internationally renowned operatic, concert, and oratorio artist, was featured soloist at the Honors Banquet. The entire convention body attended "An Evening of

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Great Music," the concert performed by the St. Louis Municipal Opera Company. The convention closed with the installation of newly elected national officers, who will serve three-year terms.

Mrs Johnston was re-elected to serve a third term as national president. Other officers include Mrs. Hughes, Studio City, Calif., first vice-president; Mrs. Wilford, Denver, Colo., second vice-president; Peg Mayer Carnahan, Baldwin, Mich., executive secretary, who is celebrating 24 years as a national officer; Anita Roos Baker, Lexington, Ky., treasurer, and Mrs. Perry, Cincinnati, Ohio, editor-historian.

Phi Beta reports great success for one of its most interesting projects. Approximately 13,000 military service personnel in the European Armed Forces Entertainment Division supported the *Stars and Stripes'* high commendation of the intimate and highly professional revue "Notes from Home," given by five artist members of Phi Beta during the recently concluded five-week tour of Germany, Greece, Crete, Turkey, Libya, and Morocco. The cast fulfilled 34 requested engagements at 30 Army, Air Force and Navy Bases, in addition to performances given in hospital wards, travelling 20,000 miles by air transport.

Helmer Made Vice-President Of National Artists Corp.

Luben Vichey, president of National Artists Corporation and Civic Concert Service, Inc., has announced that Lawrence E. Helmer has been appointed vice-president, and will direct the activities of the West Coast office in Los Angeles.

He succeeds Mr. Alexander Haas, who has retired after 14 years with the organization. Mrs. Ruth St. George, who has been with National Artists Corporation for the past 13 years, has been appointed assistant manager.

Orpheus To Open N. Y. City Opera

On Thursday, Sept. 20th, *Orpheus in the Underworld* will launch the New York City Opera Company at the City Center on a season that has been extended to seven weeks in a repertory enlarged to eleven productions. The gala opening, a benefit performance sponsored by the American Foundation for Allergic Diseases, will present Eric Bentley's new version of the Jacques Offenbach light opera, the first of five fresh works and six revivals scheduled by Erich Leinsdorf, recently appointed director of the NYC Opera, who will conduct the premiere. This season will introduce to the American theatre a production design created by Leo Kerz, the Company's art director, who has integrated the entire repertory into a central unified scheme. Mr. Kerz will stage *Orpheus in the Underworld;* Anna Sokolow will choreograph the dances; and Leo Van Witsen will furnish the costumes. The role of Orpheus will be sung by Jon Crain, Sylvia Stahlman will appear as Eurydice, Norman Kelley and Mariquita Moll as Pluto and Venus respectively, and Brenda Lewis as Public Opinion.

In accordance with Mr. Leinsdorf's policy, throughout the season the singers will perform the same roles in their respective operas, with no rotation of casts, and, barring illness, no substitutions.

PHILADELPHIA

■ Leonard Bernstein and William Steinberg, along with various notable soloists, kept Robin Hood Dell in high gear for the final two weeks of the first season in the new and modern Dell, the 27th year of summer concerts by the Philadelphia Orchestra *al fresco.* Attendances of more than 20,000 were the rule for the six programs.

Bernstein began with a Brahms program featuring the First Symphony and the Violin Concerto with Michael Rabin as soloist. This was Rabin's Dell debut and his first appearance here since a teen-age recital, and he displayed gratifying musical maturity to complement his redoubtable technical gifts. His tone was of good volume, accurate and warm. The conductor, besides an able concerto accompaniment, gave a cogent and powerful interpretation of the symphony.

The next night Bernstein thrilled an even larger audience as pianist-conductor of Mozart's Concerto No. 17 in G, wherein the limpid beauty and emotional content received their full due, and a memorable reading of Prokofieff's Fifth Symphony. Under this versatile artist's baton the symphony fairly "sang" and emerged as one of the great symphonic scores of this century.

Though Bernstein was less consistently successful as conductor of a concert version of Bizet's *Carmen,* this performance had many exciting and enchanting moments both in singing and playing. Gloria Lane in temperament and vocal timbre proved an ideal Carmen. Richard Cassilly, in his local debut, revealed a voice of color and flexibility which he employed with sensitive artistry. Beverly Sills scored as Micaela, but Arthur Budney was a light-voiced Escamillo. William R. Smith's Robin Hood Dell Chorus was superb.

Zino Francescatti, with his unfailing aristocratic art and luminous tone, was soloist in Steinberg's opening concert. He played the Saint-Saens Third Violin Concerto and the Chausson "Poème" on a French program in which Steinberg scored particularly in Debussy's "La Mer." For the second of only two all-orchestral programs of the eighteen comprising the Dell season (not counting three morning children's concerts effectively presented by Alexander Hilsberg), Steinberg conducted Glinka, Tchaikovsky,

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and Richard Strauss with authority, and capped this with moving and dramatic Wagnerian excerpts in which he elicited the Dell orchestra's best.

Jan Peerce continued his recent tradition of setting a new Dell attendance record, at the final concert which Steinberg also conducted. Perhaps the youthful bloom is absent from this favorite tenor's top tones, but there is still ample power and his musical intelligence is not to be denied. He pleased in half a dozen Italian opera arias and a long series of well-loved songs. Neither soloist nor audience tired of each other.

■ The Philadelphia Orchestra's 57th season, not previously noted in the *Courier's* columns, will present Ansermet ,Munch, Monteux and Steinberg as guest conductors; Eugene Ormandy as usual will conduct most of the concerts. He and Munch will exchange podiums for a concert pair. Among the soloists will be Brailowsky, Robert Casadesus, Philippe Entremont, Janis, Novaes, John Pennink and Solomon, pianists; Norman Carol, Francescatti, Jacob Krachmalnick and Stern, violinists; Piatigorsky, 'cellist; and Mason Jones, horn. Choral concerts will feature Orff's "Trionfo di Aphrodite" and Verdi's Requiem.

■ The Philadelphia All-Star Concert Series (Emma Feldman, director) will present the Royal Danish Ballet; Eileen Farrell in "Medea," conducted by Arnold Gamson; the Vienna Philharmonic conducted by Cluytens; Stern, Serkin and Rubinstein in solo recitals; the New York City Opera Company in *Mignon;* and Richard Tucker in a recital postponed by illness from last season. Elaine Malbin, Cesare Valletti and the Philadelphia Woodwind Quintet will give a concert in place of the "expecting" Roberta Peters.

■ For its 36th season the Philadelphia Forum (William K. Huff, executive director) will present the Carabinieri Band of Rome, the NBC Opera Co. in *The Marriage of Figaro,* the Boston Symphony, Edith Piaf, Bjoerling, "The Best of Steinbeck," Seefried and Fischer-Dieskau in their only American joint recital; Eileen Farrell, Jan Peerce and others with the Bach Aria Group; the Ballet Russe de Monte Carlo, the Ballets Basques de Biarritz, and the new Paul Gregory-Charles Laughton production.

■ *Carmen* and seven Italian "standards" comprise the Philadelphia Grand Opera Company list for next season: *Gioconda, Bohème, Tosca, Barber of Seville, Otello, Butterfly,* and *Traviata.* Humbert A. Pelosi, former manager of the Philadelphia La Scala Grand Opera, has succeeded Anthony A. Terracciano as manager. "Terry" was manager of the Philadelphia Civic Grand Opera, which merged with La Scala to form the present company.

SAMUEL L. SINGER

CINCINNATI

■ Risë Stevens had the audience standing and shouting in the aisles for the season's first *Carmen* (July 15) and broke all previous records for attendance in the 35 years of Cincinnati Summer Opera at the Zoological Garden. When this consummate artist sang her first Carmen, on this stage eight years ago, the writer reported the occasion for the Cincinnati *Times-Star* in the following words: "The opera's glow is enhanced by the incandescence of Risë Stevens." The intervening years have deepened the impact of her alluring, sensually provocative portrayal, and the voice is, if possible, even more beautiful. Charles Kullman acted the part of Don José with dramatic passion; Helen George repeated her former successes as a charming Micaela; while Cesare Bardelli was a resplendent, if Italianate, Toreador, William Wilderman (Zuniga), Ruth Thorsen (Mercedes), Virginio Assandro (Remendado), and Edgar Keenon (Morales) deserve mention for their contributions to a performance that sparkled from first to last under the adroit baton of Fausto Cleva.

Mozart's *Marriage of Figaro* (July 19, 21), the musical highlight of the season from every point of view, was a crescendo of delights. The cast alone would have assured its success. Laurel Hurley, a pert Suzanna, Eva Likova, appealing as the Countess, Jarmila Novotna, the deftly characterized Cherubino, and Ruth Thorsen (Marcellina) had for their male counterparts Italo Tajo, an excitedly vital Figaro, Frank Valentino (Count), and Salvatore Baccaloni (Don Basilio). It was an almost ideal combination. Thor Johnson's rather rigid conducting lost some of the Mozartean subtleties, but the masterpiece moved along spiritedly.

Aida (July 20, 22), on the other hand, seemed singularly flat and uninspired under Carlo Moresco's direction. Herva Nelli's Aida was responsive in the lyrical as well as dramatic passages; Nell Rankin, royal in voice and manner, was a glorious Amneris, albeit a not too vindictive one; Rudolf Petrak had some difficulty with Radames' top register. Male honors were otherwise equally divided among the malevolent Ramfis of William Wilderman, the vibrant sonority of Cesare Bardelli's Amonasro, which stole the third act, and the dignified king of Edward Doe. Fortunately, the colorful ballet, led by Lydia Arlova and Lucien Prideaux, drew attention from the shabby, time-wrinkled columns of Thebes.

What might have been another of the season's brightest hits, *Don Pasquale* (July 25, 27) was drowned out by the heavy-handed orchestral background. Baccaloni, visibly annoyed in his irrepressible buffoonery, seemed actually to give up when the instrumental odds got too much for him. This was a pity, for the cast was a uniformly excellent one. Helen George, in her first local coloratura role as Norina, was the personification of sauciness and charm, rivalling even Baccaloni's unique sense for comedy. Gabor Carelli and Frank Valentino completed the well-chosen list of principals. Carlo Moresco conducted.

Faust was rejuvenated once more as the Cincinnati Summer Opera Company's last regular offering of the season (July 26, 28). The workers of this miracle were Italo Tajo, whose Mephistopheles was a marvel of characterization, despite a voice no longer fresh, and Nicholas Rescigno, whose sensitive direction was a marvel to hear. Eva Likova, ingratiating both as actress and singer, was an enchanting Marguerite; Eugene Conley, throwing off his opening restraint, sang the lead role with his velvet-toned mastery of old; and Cesare Bardelli was a Valentin of glowing voice.

The final week of varied repertoire opened on July 28 with a heart-warming *Madame Butterfly*, poetically conducted by Nicholas Rescigno, in which John Alexander, consistently advancing artistically, sang and acted a splendid Pinkerton. Herva Nelli, although visually no fragile child-bride, sang the title role extremely well and played it with full realization of its emotional possibilities.

La Bohème, with Helen George the bright-voiced Mimi of touching pathos, and Eugene Conley singing better than ever as Rodolfo, was ecstatically performed on August 2. The exception-

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ally even cast (Baccaloni, Wilderman, Frank Guerrara—a truly remarkable Marcello, and Gloria Lind—a superior Musetta) outshone the orchestra's metronomically exact support under Carlo Moresco. The only change in the season's final *Turandot* (August 2) was Herva Nelli, as the cold-hearted Princess. She sang the difficult role with ease and telling effect.

In the final *Traviata* of August 3, Nadine Conner added another brilliant portrait to a season already full of high spots, despite an alarming and unnecessary tendency to scoop the high notes. Barry Morell, still a novitiate on the stage, sang a good Alfredo, while Bardelli proved invaluable as Germont. Regina Resnik ended the season (August 4) with a vocally opulent Carmen that was stunning in its magnetic attraction. Rudolf Petrak was more in his element as Don José than as Radames; Frank Guarrera, whose name in Cincinnati is synonymous with prowess in Bizet's bullring, was the elegant Toreador. Rescigno conducted with imagination and temperament.

LOUIS JOHN JOHNEN

CLEVELAND

■ Definite signs that the summer season is on the wane are multiplying with each batch of mail on my desk. There is the announcement of the Sept. 30th performance of *Rigoletto* by the Cafarelli Opera Company at Masonic Hall. As usual, this operatic event ushers in the fall season of music in our city. The role of *Rigoletto* will be sung by James Buckley, baritone from Cork, Ireland, while Costanzo Gero of Messina, Italy, will assume the role of the Duke. Jean Pierre Barricelli of Brandeis University is to conduct the orchestra made up of Cleveland Orchestra members. All other roles will be sung by students of the Cafarelli studio.

■ Three nights of opera by the opera workshop of the Institute of Music drew capacity audiences for scenes from *Carmen, Rosenkavalier, Traviata, Hansel and Gretel,* and *The Marriage of Figaro.* Performances were on a high level of achievement.

■ For its 39th season the Cleveland Orchestra is announcing a galaxy of stars and guest conductors. George Szell, having signed another three-year contract after the completion of his first decade as its conductor, will again have charge of 18 pairs of concerts. Robert Shaw, newly appointed Associate Conductor, Louis Lane, assistant conductor, and guest conductors Heitor Villa Lobos, Carlos Chavez, and Igor Markevitch will be at the helm for the remaining six pairs. Beethoven's *Missa Solemnis,* conducted by Robert Shaw will have as soloists Adele Addison, soprano; Frances Bible, mezzo-soprano; Walter Fredericks, tenor; and Mack Harrell, baritone. The Verdi Requiem will close the season with Eileen Farrell, Nell Rankin, Richard Tucker, and Nicola Moscona as soloists. Throughout the season we shall hear as soloists: Casadesus, Serkin, Clifford Curzon, Leon Fleisher, Solomon, Gary Graffman, and the sensational Glenn Gould, pianists; Francescatti, Milstein, Henryk Szeryng (in debut), Josef Gingold and Anshel Brusilow, violinists. The revered Artur Rubinstein will be heard in two extra subscription concerts. It promises to be an exciting season—Oct. 4 through April 20. A number of new works and compositions by American composers will be featured.

■ Leslie Kondorossy, Cleveland composer whose "Magic Dance" ballet was recently dedicated to the Queen of Belgium, is arranging for the world premiere of six new one-act operas and one three-act opera between Oct. 1956 and Oct. 1957. All performances are by the American New Opera Theater Society and will be given in the Public Auditorium Little Theatre in Cleveland. The "Voice of America" will record and rebroadcast each opera to European countries.

ROSE WIDDER

CHICAGO

■ Ravinia's 21st Festival season, which closed August 11, with its expanded and varied program to attract both old and new audiences, established attendance history with a total of 136,816 music lovers drawn to the park for seven weeks of music, ballet, and other Festival events.

The season's second half was particularly eventful for the return appearances on the podium of Georg Solti, Leonard Bernstein, and William Steinberg, with distinguished soloists —Lateiner, Spivakovsky, Janis, Tourel, Rosand, and Gieseking; an All-Copland Program conducted by the distinguished composer and featuring his "Lincoln Portrait," with Claude Rains as narrator; three concerts by the Beaux Arts Trio, whose playing was satisfying in balance, coordination, musicianship, and aesthetic projection; and six soldout ballet performances by the Ballet Russe de Monte Carlo, so brilliantly starred by Igor Youskevitch and Alicia Alonso, with the expert Ivan Boutnikoff conducting the Chicago Symphony.

Mr. Solti, who created so fine an impression at the time of his first engagement here in 1955 and whose return in October to conduct major Lyric Opera performances is being keenly anticipated, gave us some of the best performances of the season, highlighted by his eloquent and profound reading of the Mahler First. Soloists under his baton were Jacob Lateiner, playing Beethoven's "Emperor" Concerto and a dazzling, virtuosic performance of the Prokofieff Concerto No. 3, and Inge Borkh, who

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won acclaim for the Beethoven "Ah! Perfido" and Magda's Aria from Menotti's *The Consul*.

The notable concerts of the extraordinarily gifted Leonard Bernstein revealed him as an equally gifted interpreter of Bach, Mozart, Schumann, Tchaikovsky, Stravinsky, and his own works. Tossy Spivakovsky was the ideal interpreter of Bernstein's beautiful Serenade for Violin and Orchestra, played with remarkable unanimity of spirit, and Byron Janis brought his enormous talent to a highly imaginative and deft performance of the composer's "The Age of Anxiety" for Piano and Orchestra (after W. H. Auden). Bernstein led a powerful performance of his "Jeremiah" Symphony, with Jennie Tourel the perfectly chosen soloist (as she was also in arias of Mozart earlier on the same program). As grand finale to his memorable concerts, Mr. Bernstein and the orchestra mesmerized the audience with a performance of Stravinsky's "Fire Bird" Suite so alive and lustrous, and so imaginative as to excite the audience to tremendous ovations.

The Chicago Symphony Orchestra was heard to splendid advantage under William Steinberg's direction for the last four concerts of the season. Conducting from memory the Verdi Requiem, the dynamic Mr. Steinberg earned for himself an unqualified triumph, shared by soloists Frances Yeend, who sang magnificently the soprano role; Regina Resnik, now a contralto no less impressive in her new domain than when singing dramatic soprano roles; Jan Peerce, in a musicianly rendition of the tenor part; and Nicola Moscona, sonorous bass. The Summer Chorus of Northwestern University, well trained by Dean George Howerton, added a full and exciting note to the entire production.

Steinberg brought us first hearings at these concerts of Piston's attractive and skillfully written Toccata and Barber's "Souvenirs," a set of spontaneous dances played with contageous spirit. Aaron Rosand and Walter Gieseking were the last soloists of the season, and under the baton of Steinberg they found at Ravinia the same responsive enthusiasm which is theirs whenever and wherever they appear. Mr. Rosand, heard in Brahms' Violin Concerto, has a big talent which will place him among the "firsts."

Gieseking played to tremendous throngs, and won a triumph with his performance of Rachmaninoff's Concerto No. 2, which, if not in every aspect his most congenial vehicle, is one in which this great artist searches out and finds its deepest beauty.

■ Following resident conductor Malko on the Grant Park podium at mid-season were guest conductors Julius Rudel, Izler Solomon, Franz Allers, Milton Katims, and Joseph Rosenstock. Mr. Rudel presented fresh, cleancut readings of the Mozart "Haffner" Symphony and spirited music from *Don Giovanni* and Lehar's *Merry Widow*, with Beverly Sills, soprano, making a hit all her own, dividing honors with her *vis à vis* tenor Davis Cunningham—a real talent on the concert stage.

Izler Solomon gave two of the season's best concerts with his musicianly readings of symphonies of Schubert and Tchaikovsky, works of Bach, Mozart, and Brahms, and Reigger's Dance Rhythms. Eudice Shapiro, violinist, played with fine success, as she had previously at these concerts, the Mendelssohn Concerto and the Mozart No. 5 (K. 622).

Milton Katims directed the concerts of August 1, 3, 4 and 5 and had as soloist for his programs of symphonic music cellist Paul Olevsky, who displayed his extraordinary talent and beautiful tone in performances of Vivaldi's Concerto in C Minor for Cello and Strings, Tchaikovsky's Variations on a Rococo Theme for Violoncello and Orchestra, and the Khachaturian Concerto in C Major. Mr. Katims programmed works of Vaughan-Williams, Dohnanyi, Creston, and Kodaly and symphonies of Schumann and Dvorak, conducted with authority and interpretative taste. His week-end programs featured Mildred Miller, mezzo-soprano, who possesses the concert singer's most enviable attributes—musicianship, charm and a beautiful instrument. She was heard in arias from Mozart's *The Marriage of Figaro* and Rossini's *The Barber of Seville* and a medley of Viennese Songs.

Franz Allers' concerts are always musically alive with all of his forces "on their toes," and this season's Grant Park concerts ran true to form. He presented an unusually attractive All-Gershwin Program (July 28 and 29), set off by vital performances of "Strike Up the Band" and "An American in Paris." Herman Godes proved to be an interesting talent in his playing of the "Rhapsody in Blue," which came off with flying colors. "A Symphonic Concert Production" for Soprano, Baritone and Chorus (Arr. by Robert Russel Bennett) comprised the program's latter half.

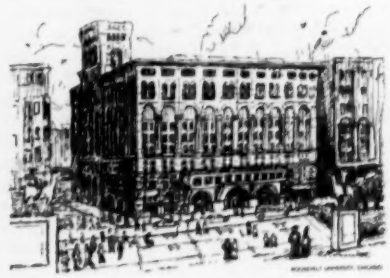
Camilla Williams and Lawrence Winters, ideal interpreters of Gershwin's songs, and the Imperial Opera Chorus (Gertrude Smith Jackson, Director) were stirring in their dramatic singing of various solo and ensemble excerpts.

Joseph Rosenstock returned for his 5th Grant Park season to conduct the last two weeks of concerts, August 8 through 19. The seasoned conductor presented with his usual authoritativeness, programs embracing symphonies of Beethoven, Tchaikovsky, and Dvorak, and Mozart's Divertimento No. 11 (K. 251) and two week-end programs—"An Evening in Vienna," with soloist Laurel Hurley, an attractive and gifted coloratura soprano, and a concert version of Puccini's *La Bohème*. Miss Hurley proved to be a valuable drawing card both for this concert and an earlier one when she was heard in operatic arias of Mozart, Rossini, and Bellini.

Carroll Glenn returned to play under Rosenstock's baton with repeated success, the Bruch Concerto No. 1 and the seldom-heard Richard Strauss Concerto for Violin and Orchestra, a work to which Miss Glenn's performance lent importance.

A presentation of Puccini's *La Bohème* in concert form (August 17 and 19)—too late for our review—closed the Grant Park season. Rosenstock had selected an excellent cast, with Lucine Amara (Mimi), Jacquelynne Moody (Musetta), Barry Morell (Rudolfo), Cornell MacNeil (Marcello), and two of Chicago's most prominent singers—Miles Nekolny (Schaunard) and Andrew Foldi (Colline).

■ Lyric Opera of Chicago has announced 11 operas for its 5½-week season which begins Oct. 10 at the Civic Opera House with a gala revival of Puccini's *Girl of the Golden West*, starring Eleanor Steber, Mario Del Monaco, and Tito Gobbi, under



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the musical direction of Dimitri Mitropoulos. Other operas to be produced are: *Die Walkeure, Don Giovanni, Tosca, La Forza Del Destino, Andrea Chenier, Il Trovatore, Salome, La Traviata, La Boheme,* and *The Barber of Seville.* The casts include: Renata Tebaldi, Jussi Bjoerling, Tito Gobbi, Paul Schoeffler, Richard Tucker, Inge Borkh, Eleanor Steber, Nicola Rossi-Lemeni, Ettore Bastianini, Leopold Simoneau, Mario Del Monaco, Birgit Nilsson, Anita Cerquetti, Giulietta Simionato, Carlo Badioli, Fernando Corena, William Wilderman, Claramae Turner, Alexander Welitsch, Ramon Vinay, Ludwig Suthaus, Martha Lipton ,and Delores Wilson.

■ The American Council of Polish Cultural Clubs presented a concert entitled "Contemporary Polish Contributions to American Culture" on Aug. 10 at Lutkin Hall, Northwestern University, in Evanston. Composers represented were: Eugene Pankiewicz, Karol Szymanowski, Grazyna Bacewicz, Roman Maciejewski, Thaddeus Kozuch, Witold Lutoslawski, Andrej Panufnik, Czeslaw Kozietulski, and Robert Muczynski. Performing artists were: Alice Kochanowska, soprano; Raymond Niwa, violinist, accompanied by Eloise Niwa; Wanda Paul, Thaddeus Kozuch, and Robert Muczynski, pianists.

DOSHA DOWDY and RENÉ DEVRIES

Bach Festival at Carmel

Carmel's annual Bach Festival (July 16-22) was dedicated to the memory of Maestro Gastone Usigli who, as conductor of the festival from 1938 through 1955, had never failed to be a constant source of inspiration to all who participated in this joyous and rewarding musical undertaking.

When the initial program commenced with the Magnificat and Gloria from The Magnificat in D Major it immediately became apparent that a conductor worthy to succeed Usigli had been chosen in Sandor Salgo who, despite his youthfulness, has acquired considerable experience as a conductor in his native Budapest and London, and more recently at Stanford University where his numerous opera productions, particularly Verdi's *Falstaff* and Prokofieff's *The Love of Three Oranges* received the most enthusiastic reception both from audiences and critics of the caliber of Virgil Thomson.

On the opening night of the Bach Festival the orchestra responded to Salgo with admirable zest and precision, and the chorus of 60 voices, this year drawn almost entirely from Carmel and its immediate environs, sang with excellent tone and heartwarming spirit under the direction of Gilbert Boyer.

The latter half of the opening program was given over to the Sacred Cantata No. 147 ("Word and Deed, Thy Whole Behaviour") performed as a memorial to Hazel Watrous, cofounder of the Carmel Bach Festival. (The original score of this work is now a part of the Festival library.) Soloists, chorus and orchestra performed with a gratifying perception of the dedicated nature of this work, and conductor Salgo achieved a strikingly fine balance of tone from the orchestra in which Ralph Linsley played the "continuo" at the Harpsichord and Marie Manahan the cello solos.

The second day of the festival's musical fare commenced most auspiciously with an afternoon organ recital of works by Bach and Mozart, played by Ludwig Altman at the Church of The Wayfarer. Altman's playing was at all times impeccable.

The second of the evening concerts was distinguished by the inclusion of Vivaldi's Concerto in G Minor "for the orchestra of Dresden," the ornamentation and realization of the figured bass, having been created by George Houle, first oboist of the orchestra. Salgo conducted this bright and charmingly Italianate work with appropriate elan, while Dorothy Wade, as violin soloist, exhibited great warmth and vitality of tone, coupled with a fine sense of nuance which fully revealed the more delicate aspects of Vivaldi's score.

The fourth day opened with a most exhilarating morning recital of chamber music. Highlights were Johann Rosenmuller's (1619-1684) Sonata in E Minor for Two Violins and Figured Bass, which proved to be striking musically and full of individual character. Ronald Stoffel (who made his debut in his native San Francisco in 1955 and who is about to depart for Europe for advanced study on a Fulbright grant) and Rosemarie McNamee (who recently won many distinctions at the Paris Conservatory) were the soloists, performing with a high degree of maturity and bringing to mind the fact that one of the most praiseworthy aspects of the Bach Festival is that each year it offers a number of youthful American musicians the opportunity to demonstrate their respective talents. Other highlights of this morning recital included Bach's Sonata No. 4 in C Major for Flute and Piano, in which Sid Zeitlin of the Los Angeles Philharmonic was the extremely gifted flutist, and C. P. E. Bach's Sonata in G Minor for Oboe and Figured Bass, featuring George Houle as oboist.

The evening orchestral concert introduced Richard Lert as guest-conductor in a stunningly planned all-Mozart program. Minute attention to detail and an over-all clarity of tone were distinguishing factors of Lert's conducting. As was to be expected, in consideration of his long and intimate association with several of the leading orchestras of the Germany of a generation ago, Lert proved himself a highly sensitive musician, splendidly aware of the subtleties of the scores he presented. There were many soloists on the program and he maintained a meticulously fine balance of tone between orchestra and soloists. Willard Culley created a most favorable impression in the Concerto in E-flat Major for Horn and Orchestra, but the outstanding event of the evening proved to be The Symphonie Concertante E-flat Major for Violin, Viola and Orchestra, with soloists Dorothy Wade and Milton Thomas at

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Artists at the Carmel Bach Festival:

Left: TROJAN STRING QUARTET *(Ward Fenley and Max Hobart, violins; William Magers, viola; Marie Manahan, cello)—winners of the Coleman Music Society Award and recipients of an invitation from the Italian government to appear at the International Music Festival at Venice.*

Right: PHYLLIS MOFFETT, *leading soprano for the 11th consecutive season at the Festival. Featured work this year was the Mozart Requiem.*

the peak of their form. At the concert's close Lert received a prolonged personal ovation.

Sandor Salgo returned to the podium for the evening concert, the highpoint of which was Mozart's Divertimento No. 17 in D Major for Horns and Strings, the excellently prepared soloists being Charles Daval, trumpet; Sid Zeitlin, flute; George Houle, oboe; and Ronald Stoffel, violin. The second half of the program was devoted to Bach's Partita No. 4 in D Major and three preludes and fugues from the "Well-Tempered Klavier," all played by Maurice Euphrat, who exhibited sound musicianship, though his tone was at times somewhat lacking in expressiveness and he had the misfortune to appear at the end of an overlong program.

The chamber music recital, which took place on the sixth morning of the festival, was memorable not only for the extremely beautiful playing of the performers, but for the fact that the Trojan String Quartet, which opened the program with Mozart's lovely String Quartet in G Major (K. 387), had just received news that they had won an award from the Colemen Music Society and had been invited by the Italian Government to participate in the September International Music Festival at Venice. Also programmed on this recital was a group of six songs by Mozart sung in French and German with impeccable taste and feeling by James Schwabacher, tenor.

Richard Lert conducted again at the evening concert, which was greatly enlivened by the inclusion of Mozart's set of German dances: "The Organ Grinder," "The Canary Bird," and "The Sleigh Ride." With the exception of the central movement (Adagio), Luigi Boccherini's Concerto in B-flat Major for Violoncello and Orchestra seemed at first hearing a not very gratifying work. Joseph Schuster was the adept soloist, though his tone frequently sounded hard. Maxim Schapiro proved himself a most competent exponent of the Mozartean style in the Concerto in D Minor for Piano and Orchestra (K. 466), with which the concert closed.

The final day of the festival was given over to two performances of Mozart's Requiem, preceded by his delightful "Posthorn" Serenade. The Requiem had been beautifully prepared by Salgo, and the chorus was remarkably fine throughout. The performance was enhanced by a glowing quality which increased as the work progressed towards its magnificent conclusion. All four vocal soloists (Phyllis Moffet, soprano, James Schwabacher, tenor, Katherine Hilgenberg, contralto, and Winther Andersen, bass) revealed a profound insight into the luminous yet overwhelmingly tragic nature of this music, and their voices blended with exquisite skill in the "Benedictus."

DAVID NIXON

LOS ANGELES

■ Record attendance at James Doolittle's Greek Theatre productions, a high and steady response to Hollywood Bowl programs, and the heaviest volume of summertime musical activity in many a year have made Los Angeles a harmonic vacation spot this summer.

The Greek Theatre Association opened its fourth Doolittle-directed season with two solidly sold-out weeks by two of music's most solid performers — Victor Borge and Harry Belafonte. 87,393 crowded the Greek Theatre during these two weeks; another 25,000 had to be refused tickets!

Though both are primarily "intimate" performers, Borge and Belafonte (each appearing individually for a single week) managed to captivate their 5,000-plus audiences each night. Though humor naturally was uppermost in Borge's sensational satire, it was amazing that so much of beauty and pertinence also made a lasting impression. Belafonte's tremendous powers of sensitively focussed communication were likewise praiseworthy in his long, skillfully varied and always deeply moving offerings of spirituals, songs and ballads.

Their respective efforts were magnificent testimony to the importance of artistry and personality over that of technical competence. There are scores of pianists better than Borge, and likewise scores of better singers than Belafonte—but only a handful who can match them at pleasing an audience.

The Greek Theatre season closed with two two-week performances each of the perennial operetta favorites, *The Student Prince* and *The Red Mill*. Under Franz Steininger's musical direction, and staged by Edward Clarke Lilley, these productions did their very best to shake off the handicap of increasing age and changing tastes. That they evidently managed to please the public was proven by the attendance, which again hit S.R.O. proportions right after night.

Brian Sullivan and Elaine Malbin had the leads in the Romberg operetta; the former sang magnificently and was stiff as a stick on stage; the latter was delightful to watch but was lucky to have so many stage microphones to catch and amplify her smallish (but pure-toned) soprano voice.

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■ Hollywood Bowl's 35th season has continued with pairs of concerts led by Bruno Walter (to be reported next month), Alfred Wallenstein, and Igor Markevitch. For all the latter's formidable reputation, acquired by recordings and broadcasts, he proved a rather pallid director who was unable to gain from pianist Paul Badura-Skoda his best efforts, and whose work with soprano Leontyne Price was little more than competent. His best conducting was evinced in Tchaikovsky's "Pathetique" Symphony, where his sense of tonal homogeneity and emotional balance was very, very sound. But Britten's Purcell Variations had little bounce, and at his second concert Mussorgsky's "Pictures at an Exhibition" (in the Ravel version) was deficient in color and characterization. At this program, however, he conducted Mozart's "Prague" Symphony with clarity, but not too much warmth.

Badura-Skoda's performance of Beethoven's "Emperor" Concerto was distressingly uneven, cold in tone, and technically flawed. It was a far cry from his fine recitals here in recent seasons; much of the time he seemed to be working at odds with Markevitch's conception of the work. Miss Price's singing was one of the outstanding events of the summer—backed up later with her soprano solos in the Verdi Requiem under Roger Wagner's baton. She has a real sense of style, great smoothness and richness in her voice, a sensitivity to word values, and a rare ability to project character from the recital stage.

Mr. Wagner, who has so often prepared the superlative choruses for major works at the Bowl and the winter season of the Los Angeles Philharmonic Orchestra, had his opportunity to take over the orchestra's helm for the first time when he had Miss Price, Elena Nikolaidi, Richard Tucker, and Giorgio Tozzi as soloists with his Chorale in the Verdi Requiem. Wagner, a large, handsome, vital man in his early forties, has frequently conducted here with university and "pick-up" orchestras and with the Los Angeles Chamber Symphony. But this was the first time I have felt him to be completely at ease in coordinating a large orchestra with his group of singers, and the performance was one which was both musically and spiritually satisfying.

Wagner sensed the careful balance which had to be maintained between the religious and "operatic" aspects of the Verdi score, and one continually felt and responded to the core of spiritual eloquence which lay within the ornate overlay of dramatic expression. Miss Price, particularly, was resplendent in solo passages, and the beauty and strength of the 190 singers burst forth to the huge audience with a rare passion of utterance. Mr. Wagner's entry into the "big time" was exciting and one felt the verve and backing of the orchestra players and his singers at all times.

Richard Tucker, who had been most uneven in voice in the Requiem, made amends two nights later when he was soloist with the Philharmonic under Wilfred Pelletier's beneficent baton. It was a claque-pleasing performance, even though there was no claque. Tucker sang "all out" all night, and even though a purist might have deprecated his lack of stylistic responsiveness, there could be nothing but praise for his ringing top tones, the consistent color of tone that he maintained, and the inexhaustible fervor of his singing. He was a remarkably generous soloist, too, and Pelletier matched him with a flood of well-led favorites, including "L'Apprenti Sorcier," "The Pines of Rome," "Capriccio Espagnol," the overture to *La Gazza Ladra*, and Samuel Barber's Adagio for Strings, which always gains in eloquence at a "Symphonies Under the Stars" program.

Alfred Wallenstein's two concerts featured pianist Leonard Pennario in a glittering performance of Prokofieff's Third Concerto and the American debut of the Swedish soprano Birgit Nilsson. The latter has a large, smooth voice of wide range and rich tone. She sings in the grand manner but without the feeling of exultancy which made Kirsten Flagstad's performances so memorable when she was in her prime. This lack of exultancy was also missing in Wallenstein's otherwise well-led works on the all-Wagner program they shared before an enthusiastic audience. Miss Nilsson, now singing in South America, will be heard here again in October and November, when she makes her operatic debut in this country with the San Francisco Opera Company.

Wallenstein and Pennario made an exciting thing of the Prokofieff C Major Concerto, but the Bowl's overloud amplification system played hob with the conductor's dynamically sensitive reading of Berlioz' "Symphonie Fantastique." This was unfortunate, for it was one of the better Wallenstein interpretations, and deserved every aid for the public to realize its finesse. Both programs showed that Wallenstein had greater feeling for dynamics than he has generally shown heretofore as the Philharmonic's regular conductor.

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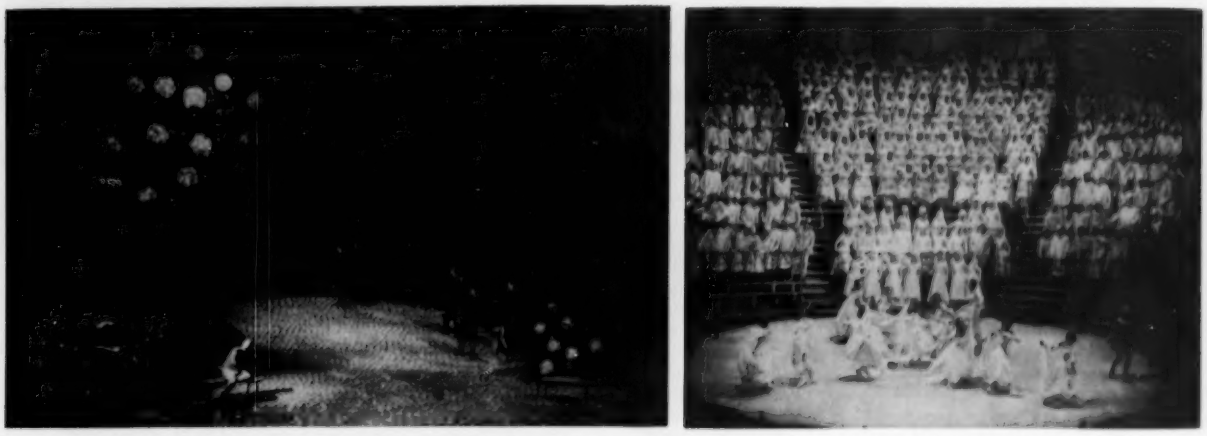

Wieland Wagner's new Meistersinger *production at Bayreuth—Left, Act II, Scene 1; Right, Act III, Scene 2.*

GERMANY

■ Obviously the music-capacity in these latitudes is limitless. Once the Wiesbaden May Festival has fired off the signal, an uninterrupted chain of festivals pours down on the public, and the astonishing thing is that they all find their public—often a greater one than can be satisfied—whatever the program has to offer. The accent may be on works of the ultra-modernist school, on Mozart or Schumann (the two great anniversary composers of this year), on chamber music or choral singing, or on the same plain fare served up during the winter season. Except for a few critics, who are dutifully trodding the festival path for five or six months, one never meets the same people. Music biz is booming to a hitherto unknown degree and the general cry is: "Let's have a festival of our own!"

While it is impossible here to deal with this vast output, two events ask for special comment: Darmstadt and Bayreuth. Concentrating on modern music and on Wagner's *oeuvre*, respectively, both festivals seem to represent the extreme poles of this musical festival landscape. And they have much more in common than some of their most ardent partisans (certainly not the people who are directly responsible for the "policy" of these two festivals) would like to admit. Any unbiased spectator must see why. With all its open-mindedness for the most modern, even purely experimental trends, among contemporary composers, Darmstadt strives to demonstrate that they are all rooted, more or less firmly, in the ground prepared by Schoenberg and Webern. (But what are these two arch-founders if not the legitimate heirs of the Wagnerian tradition?) On the other side, the "new Bayreuth" has developed a production style the progressiveness and audacity of which has influenced not only the productions of Wagner's operas on other stages, but the whole conception of the musical theatre of our time. Wieland Wagner achieved his ultimate triumph, when he directed during the last season Orff's *Antigonae* in Stuttgart, employing the same basic approach he had developed during the preceding seasons at Bayreuth. The difference between Darmstadt and Bayreuth is one of direction, not one of outlook (or, to be more precise, of *Weltanschauung*).

Workshop of modern music is perhaps the term which suits Darmstadt best. The whole atmosphere is charged with activity, and this is not merely an activity of running from one concert to another. Lectures, lessons, and discussions make up the main share of the program. The concerts seem to be only a demonstration (though a very comprehensive one: this year about 40 composers from 12 different nations were performed, some of them with several works) of the stuff treated theoretically and practically during the morning and afternoon hours. With two series of lectures the basis was much broader than in previous years. In addition to Theodor W. Adorno's detailed analysis of Schönberg's works of the middle period (before he employed the 12-tone technique) marking the "backbone" of the two weeks, Ernst Krenek lectured on Beethoven's last s t r i n g quartets. Darmstadt's aim of accentuating the continuity of musical development through the centuries could not have been proved more convincingly.

Part of the concerts were dedicated to the established masters of modern music: Debussy, Ravel, Honegger ("King David," performed by the Choral Society of Massachusetts Institute of Technology), Stravinsky ("Mass," also sung by the American choir), Bartok (Fourth String Quartet), Berg (Suite from "Lulu"), Webern (Bagatelles for String Quartet and Four Pieces for Violin and Piano), and, of course, Schoenberg (Quintet for Winds, op. 26, and the Violin Concerto, played by Rudolf Kolisch). Among the younger composers, most of whom are about 30 years old, only very few created a lasting impression: Giselher Klebe with his highly expressionist "Dream of Raskolnikov" for solo-soprano, clarinet, and orchestra; Hans Werner Henze with a lucid Concerto per il Marigny; Luigi Nono with his "Canti for 13 Instruments"; Luciano Berio with "Nones"; and Pierre Boulez with his Sonatina for Flute and Piano, which shows this composer on a path towards wider intelligibility (for once one begins to perceive certain structural elements). Of course, electronic music held also a place on the programs. Ernst Krenek contributed a fragment of a new oratorio for Whitsuntide, and Karlheinz Stockhausen an Old-Testamentarian "Song of the Adolescents" of a somewhat chaotic impressiveness.

■ Main interest at Bayreuth this year centered on the new production of *Meistersinger*, which had a rather controversial reception. Some traditionalists complained that it ought to have been called *Kiss Me, Eve*. As in his former productions Wieland Wagner has thoroughly broken with all established traditions. He rejects all his-

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toric allusions and he seems—rightly!—deadly afraid of the nationalistic pathos of the score. Thus he understates all the elements with which this opera has been associated in German minds since its premiere in 1868. Gone is Nürnberg, gone the magic of a German midsummer-night, gone the pride in the superiority of German art. What is left is the eternal comedy of human errors and their final reconciliation. These "Mastersingers" are stripped of all flesh and blood. The relationship with the work imagined by Wagner himself is similar to the one between the paintings of a guitar by David Teniers and George Braque. Indeed, somebody told me that he always felt that the singers on the stage and the musicians in the pit were only faking, that the actual music came over a Hi-Fi set.

While I am fiercely opposed to any nationalistic exploitation of this work, and have never been happy with the interpretations it received during the Nazi times nor with more recent new productions in East Germany where its anti-formalist and anti-Western (think of Hans Sachs' assault against "Welsh art") tendencies have been strongly accentuated, I cannot, nevertheless, consider Wieland Wagner's abstract staging as the legitimate solution of our time. It might have been necessary to try this extreme break with all the things we have taken for granted for a much too long time. Undoubtedly this *Meistersinger* production will make theatre history. But let us remember that *Meistersinger* is an opera, the only truly realistic opera Wagner ever wrote, and let us search for a theatrically acceptable solution.

No praise is too high, however, for André Cluytens' reading of the score. It, too, was highly unconventional and completely un-Teutonic, emphasizing the atmospheric *valeurs* rather than the rhythmic dexterity of its patterns. The lightness with which he disentangled its complicated polyphonic texture was a miracle in itself. Hans Hotter as Sachs, Gré Brouwenstijn as Eva, Wolfgang Windgassen as Stolzing, Josef Greindl as Pogner, Karl Schmitt-Walter as Beckmesser, Gerhard Stolze as David, Dietrich Fischer-Dieskau as Kothner, the chorus under the direction of Wilhelm Pitz: the musical quality of such an ensemble on the whole is not likely to be surpassed by any other company on the Continent.

HORST KOEGLER

Dubrovnik Summer Festival

There are few towns that after so many centuries are as well preserved as the city of Dubrovnik, with its bastions, towers, walls, monasteries, churches, and hidden staircase alleys that take days to explore.

This small Republic which began to live the life of a city way back in the 7th century is today a center of Croatian culture of the past. Besides its architectonic harmony it is one of the most favorably situated spots on the Adriatic, with coves, natural beaches, and green parks. It never rains in Dubrovnik during the 12-week Festival, which gives the theatre and music enthusiast an opportunity to move from a concert given on the cathedral square to a play acted in the courtyard of a palace or an opera sung on the roof of a castle. The whole town conveys so completely the impression of stage and scenery that everything finds its ready-made setting. Not a single piece of scenery has ever been used in this Festival, with its 17 different open-air stages. As many as three or four performances are sometimes given simultaneously.

The town which in the 18th century could already boast of having a symphonic composer (Sorkocevic) and one of the most renowned violinists (Jarnovic) is even today a living hearth of musical tradition. Along with considerable achievements in the field of drama, the tradition is being carried on by the annual Festival. Opera and concert performances are offered by the best Yugoslav orchestras and solo-

"Met" baritone GEORGE LONDON *(left), Japanese pianist* KYOTO TANAKA, *and* PROF. VOJKO KIS, *Director of the Zagreb Concert Bureau, at a cocktail party in the home of Mrs. Corinne Spencer, Director of the American Library at Zagreb, honoring Mr. London's phenomenal success in the title role of* Don Giovanni *at the Croatian National Opera—the first American male to sing in Yugoslavia since the Second World War.*

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ists. Oratorios are performed in front of Baroque churches, opera and ballets given in Renaissance squares and parks, symphonic and solo concerts are played in atriums and halls or on terraces of palaces and mansions.

Don Giovanni was performed in a square in front of the town belfry, on the terraces of two palaces, around a Renaissance fountain. The orchestra, placed on one side (without deterring from the excellent acoustics), gave the onlooker the impression of being a part of what was happening before him. Conductor Bogo Leskovic and all his singers did a most creditable job on a high artistic level. *The Barber of Seville* had a charm of its own, being played in the small Bunich Square surrounded by Dubrovnik's old homes. And as Don Juan prepares his banquet on the terrace of an authentic palace, so Figaro emerges from a real barbershop to convey the love message to Rosina, waiting by a lovely Gothic window among real flowers.

Old Fort Lovrijenac was admirable for staging *Otello,* and the same Fort became, days later, a war camp and the intimate chambers of the Roman Lucretia in Britten's opera. Gluck's Orpheus passes through pine-shaded Gradac Park in the search for his Eurydice.

Among the concert performances this writer heard was an excellent baritone, Vladimir Roudjak, in Schumann, Ravel, and some of his own compositions; the Suk Trio from Prague, which has never been heard outside the Iron Curtain, but would well be worth it; and Youry Boukoff, a very remarkable Rumanian pianist who will make his U.S. debut in New York this fall. Evenings of national songs and dances executed by Yugoslav folklore ensembles, which have become so successful in the West recently, added to the musical entertainment.

This Festival is of course financed by the State and is under Tito's patronage. I did not detect a single cut or interpolation for political reasons. There are no international stars, but the consistency of performances more than compensates for that. As the talent is recruited from a country which has a population under 17 million, one cannot help being impressed. Nor can one avoid the conclusion that provincial opera houses and symphony orchestras are the only way of providing that much talent. Every town has an opera house, an orchestra, and a repertory theatre, and the quality of performances compares favorably with any Western city.

TRUDY GOTH

Aix-en-Provence Festival

■ The Festival at Aix-en-Provence is now so famous that the ingenious and charming open-air theatre built by Cassandre in the court of the ancient Archibishop Rectory, the famous palaces and the renowned gardens of the delightful provincial town, cannot adequately accommodate the international crowds that invade it, each year more numerous. Other sites are being considered in the countryside of Aix, so immortalized by Cézanne.

This year we have seen the revival of *Platée,* an opera-buffa by Jean-Philippe Rameau that has not been presented for more than 200 years. The work is a mythological fantasy mounted in 1745 at Versailles for the Court and staged at the Opéra in 1749 for the Carnaval. The librettist, Autreau, being an eccentric, a painter, and a poet, imagines, during the Prologue, the Birth of Comedy: Thespis (a Greek poet), Momus (God of ridicule), and the Muse Thalie ascribe to Jupiter the desire to punish Juno for her incorrigible jealousy. Jupiter pretends to fall in love with Platée, a ridiculous naiad living in a marsh among the frogs and cowslips. He disguises himself first as a donkey, then as an owl, before finally appearing to Platée as a God, *with* thunderbolt. He gives a fantastic feast in which Folly, Momus, and various nymphs participate. Juno rushes in furiously and, at the sight of her rival, bursts out laughing. Platée is humiliated and returns to her reeds with the joyous sarcasms of Olympic ringing in her ears. The music of Rameau is ingenious, scholarly, full of contrived discoveries. He balances marvelously the French style and the imitative melodies of the Italians and, while searching for effects of a communicative burlesque, he nevertheless expresses himself in a pure musical language, on the same level as his operas are. He orchestrates with the same care, adds to the action dances that correspond perfectly with it, treats the solos and choirs with more success than ever before, and imagines the most comic effects, like the frogs' choir with their "kwak, kwak, kwak," or the cuckoos,

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or the bassoon imitating the braying of the donkey-Jupiter.

The stage production and interpretation created real enchantment. J. D. Malcles did the sets, Grenier the stage direction, and John Taras the choreography. In the role of Platée (here a high counter-tenor was necessary), the tenor Michel Senéchal, as good a mimic as a singer, created a prodigious and well-deserved success. Janine Micheau, Christiane Castelli, Nadine Sautereau, Nicolai Gedda, the bass Huc-Santana, all from the Paris Opéra, the choirs and the Orchestre de la Société des Concerts du Conservatoire, conducted by Hans Rosbaud, were all warmly applauded.

Don Giovanni, in the extraordinary stage settings of Cassandre is inseparable from the reputation of Aix-en-Provence. Moreover, the Festival has established the tradition of presenting it every two years. A new interpreter has been presented this year: the Spaniard Antonio Campo, a pleasing cavalier, a little too discreet when on the *giocoso* side of the work, more at his ease in the "drama" at the end. He has a beautiful voice, ardent, sombre, well-balanced and musical. The actor is still too young to be able to express all the nuances of this exacting role. But with Teresa Stich-Randall, the best Donna Anna I have ever heard, Suzanne Danco, a pathetic Elvira, Anna Moffo, an exquisite and fresh Zerlina, we have a perfect feminine trio. The no less perfect masculine trio consisted of Gedda, Cortis, and Arie. The Orchestre du Conservatoire was under the baton of Rosbaud.

SUZANNE DEMARQUEZ

Emotions ran high after Jan Peerce's performance of the Duke in Rigoletto *at the Leningrad Opera. Left to right:* JAN PEERCE, MRS. PEERCE, *and famed Russian baritone* KONSTANTIN LAPTEV.

LONDON

■ The concluding month of the summer opera season at Covent Garden included (as last year) a few performances in Italian with guest artists in the leading roles. *Rigoletto* was sung by Tito Gobbi, who gave a superlative embodiment of the title role. His voice may be a shade past its peak, but his art increases from year to year. The Duke was Nicola Filacuridi, a Greek tenor who during the past few seasons has sung at many of the principal Italian opera houses. This was his English debut. He requires further training and experience, as he forces a naturally pleasant voice, and so squeezes the beauty out of it. When he sings *mezza voce*, however, it has charm and elegance. The Gilda was Hilda Gueden, who has not sung at Covent Garden for nine years. Unfortunately, either she was in poor voice or the role does not suit her, and she was, in consequence, a considerable disappointment. At a later performance, when Miss Gueden completed her contract, the role was taken

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FRIEDELIND WAGNER *(right), granddaughter of Richard Wagner, visits in Bayreuth following the opening performance with* CONSTANCE HOPE BERLINER, *well-known New York public relations counsel.*

over by a young South African Mime-Engela Coertse, who sang with lyrical artistry and assurance and is undoubtedly an artist of considerable potentialities.

Zinka Milanov, though she sang in Concerts at Queen's Hall under Toscanini in 1938-1939, had not until now appeared on the stage here. Her debut as Tosca was a triumph, and she was in superb voice. Not since the days of Destinn has the music been sung with such incomparable beauty of tone, subtlety of expression and eloquence. Her success was immediate. Since she has expressed a wish to return to Covent Garden, there will, it is hoped, be an opportunity to hear her in one of her Verdi roles. Tagliavini was, as last season, the Cavaradossi. He forced his voice in the first Act, but sang with charm in the last. As Scarpia, Scipio Colombo, who is well known to frequenters of the Holland Festival, gave an interpretation that had many original touches. He is not vocally in the front rank of Italian baritones but is an artist of real distinction. Both operas were conducted by Argeo Quadri who, like many Italian conductors, overwhelmed the singers in the strenuous passages, but obtained some sensitive and expressive playing in the quieter portions. The small roles in these operas were played by members of the resident company.

■ Louis Kaufman gave the first public performance in England of "Concert Champêtre" for violin and orchestra by Leighton Lucas (the composer conducting) at a Promenade Concert. Owing to a prior engagement, I was unable to be present, but I heard Mr. Kaufman broadcast this graceful and attractive work a few months ago on the Third Programme.

■ The 1956 Glyndebourne Festival, which celebrates the Mozart Bicentenary, was sold out several weeks before the season commenced and has drawn audiences from all over the world. The opening opera was *Idomeneo,* conducted by John Pritchard with a cast that differed, with one exception, almost entirely from that of the 1951 revival. The principal singers were Elizabeth Grümmer (Ilia), the American Lucille Udovick making her debut in the taxing role of Electra, Richard Lewis in the title role (as in 1951), William McAlpine, a young tenor of high promise as Idamante. It is generally agreed that the outstanding feature of the Festival is *Così fan tutte,* which at the time of writing has just been produced and will be reviewed fully in the next London report. ARTHUR NOTCUTT

Reginald Stewart Conducts At Stratford Festival

Reginald Stewart conducted the Festival Orchestra in the Stratford Shakespearean Festival in Ontario, Canada, offering two interesting programs of major works. Contemporary music by Canadian composers was featured with "Tableau" by Harry Freedman at the July 30th concert. On August 11, the "Five Songs for Dark Voice" by Harry Somers were memorably sung by Maureen Forrester, a niece of the composer. Other highpoints were the skillful reading of Bartok's Music for Strings, Percussion and Celesta; the unusual Mozart Scena for Alto Voice (Miss Forrester, soloist); Dr. Stewart's colorful guidance of the "Classical" Symphony of Prokofieff, and his complete control over the excellent ensemble in the well-chosen classics which interspersed the list of newer music.

Westminster Choir Set For World Tour

The Westminster Choir will tour around the world, beginning in October and continuing into February of 1957. The tour, which will be under the personal direction of Dr. John Finley Williamson, founder of the Choir, is in cooperation with the International Exchange Program of ANTA. All concerts, here and abroad, are being booked by The Friedberg Management, Inc., of 113 W. 57th St., New York.

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HERE and THERE

GIUSEPPE CAMPORA, *leading "Met" tenor, and his wife sail for Italy after six months of opera engagements in New York, San Francisco, New Orleans, Mexico, and Puerto Rico. A brief vacation, open-air opera performances at Verona's Roman Arena, and several opera recordings for Angel Records precede his return to the U. S. and fall engagements with the San Francisco Opera Company.*

■ Baritone **William Warfield** planed out Aug. 19 for an extensive recital tour throughout the Near East and Africa. The noted American singer will be heard in Yugoslavia, Greece, Turkey, Syria, Lebanon, Israel, Ethiopia, Kenya, Tanganyika, Uganda, Angola, Liberia, and other countries whose names are familiar only through newspapers and travel books. Accompanied by **Dr. Otto Herz,** Mr. Warfield will perform in countries that have not previously heard a major American artist. He was chosen as the second of the five top cultural attractions to leave on International Exchange Tours in the past forthnight.

■ **Alfredo Antonini** rushed to Idlewild immediately after his Aug. 19 broadcast "Music on a Sunday Afternoon" (CBS). Arriving in Rome the next afternoon, he reported for the rehearsal of the Santa Cecilia Orchestra and will go on to Norway, after his Italian schedule, to conduct the Oslo Philharmonic with **Marian Anderson** as soloist. He will be back in New York City in time for his radio program, Sept. 23rd.

■ **Zinka Milanov** has been signed for the National Artists and Civic Concert Service list for the 1957-58 season. Mme. Milanov has just completed her summer engagements, which included a triumphant debut as Tosca with London's Covent Garden Opera. At the "Met" she will sing Elvira in "Ernani," a work especially revived for her, and will also be heard in "Norma," "La Gioconda" and as Leonora in "La Forza del Destino."

■ An announcement from **Kurt Herbert Adler** of the San Francisco Opera states that **Leyla Gencer,** beautiful Turkish soprano and star of the Ankara State Opera, will make her American debut in Zandonai's "Francesca da Rimini" this fall. She has sung with the Naples' San Carlo, the Teatro Verdi at Trieste, in Sweden and Switzerland, and is said to have refused the La Scala tour of South Africa to come to the West Coast. Sounds interesting.

■ It says here that **Glenn Gould,** sensational young Toronto pianist, will play in New York twice this season, the important engagement being the Jan. 26-27 debut with the Philharmonic Symphony, **Leonard Bernstein** conducting. A cross-country tour with orchestra follows, after which he leaves for Europe and three concerts with the Berlin Philharmonic directed by **Herbert von Karajan.**

■ **Thomas** ("Tommy") **Hayward,** Metropolitan Opera tenor, has joined the enterprising forces of NBC Opera and will enact and sing the role of careless though romantic Lt. B. F. Pinkerton in "Madama Butterfly" during the eight-week tour of the company. Recently the tenor was highly praised for his performance of Alfredo in the NBC-TV spectacular "Rosalinda." With the Metropolitan Opera since 1945, he has become a favorite also of Lewisohn Stadium and Grant Park audiences. Tuners-in have heard him with pleasure on The Voice of Firestone and The Telephone Hour.

■ Metropolitan Opera bass **Norman Scott** is making a quick flight back to Europe to fill return engagements during September and October at the Vienna Volksoper. He will sing Mephisto in "Faust" and several other roles before the 39th Street season begins.

■ Pianist **Gary Graffman** has been filling a tour list of 15 concerts in South America since the end of July; following these, he flies to Europe for a debut in England, playing the Prokofieff C Major Concerto with the Royal Philharmonic Orchestra. He will play in Stockholm, Zurich, and in several Spanish cities. RCA Victor released the first of the Graffman records to coincide with his southern tour. It is scheduled for release here and in Europe in the fall. The platter repertoire consists of the Schubert "Wanderer" Fantasy and the Prokofieff Sonatas Nos. 2 and 3. The young artist will begin his North American tour Nov. 25th, guesting with the Chicago Symphony. This will be his Chicago debut, though not his first appearance with the Chicago Symphony.

Sedge LeBlang

HERVA NELLI, *after a summer of successes in Cincinnati*—Turandot, Butterfly, *and* Aida—*will open the Philadelphia Opera series in* La Gioconda, *and appear later in her famed* Aida *with Tulsa Opera. At Hollywood Bowl she will be heard in Darius Milhaud's* David and Bathsheba *under the composer's baton.*

■ **Gloria Davy,** who starred with the European company of "Porgy and Bess" and remained to sing for two years in Italy, has been booked for South American concerts (8 in Brazil, 8 in Argentina) and an appearance at Spain's San Sebastian Festival.

■ The **Woodstock Summer Festival** announced several interesting programs for the season. One especially noteworthy was the August 19th recital with violin, piano, and flute soloists. **Ilse Sass** was heard with **Leone Bolotine,** violinist, in the Tartini Sonata; Mr. Bolotine also played the Burton Violin Sonata and a set of Old Dances written for guitar. **Alfred Lichtenstein** offered the Jean Baptiste Loillet F Major Sonata and the Sonata for Flute by Milhaud. The three artists joined in the C Major Trio of Frederick Bach.

Two famous child prodigies meet for the first time as adult celebrities—pianist RUTH SLENCZYNSKA *(left), who startled the world as a keyboard virtuoso at four and recently returned to the musical scene in a successful re-debut at 26; and* MANA-ZUCCA, *composer of "I Love Life" and over 1000 other song favorites, who first drew public notice as a piano prodigy a generation ahead of Miss Slenczynska.*

SCHOOL NEWS

By GID W. WALDROP

N.A.S.M. Meeting Set For Cleveland

The 32nd annual meeting of the National Association of Schools of Music will convene at the Statler Hotel, Cleveland, Ohio, on Nov. 23-24, 1956. President of the Association, E. W. Doty, Dean of the School of Fine Arts, University of Texas, has announced a program of importance to all music administrators in the field of higher education.

The two-day session will open with business reports, followed by a presentation by Howard Hansen, Director of the Eastman School of Music, of ways and means of improving efficiency in teaching through audio-visual aids, use of radio and TV, and a new plan for reaching the talented student.

Tulane Adds Music Therapy Program

A course of study leading to the professional music therapist degree has been established at Tulane University, effective this September. The program will include courses equivalent to a major course of study in music, with emphasis upon practical performance. It will also include courses in general, abnormal and social psychology, psychology of adolescence, social problems, the family, and introduction to sociology. The new program was added through the efforts of Mr. Durel Black, senior partner in a New Orleans general insurance firm, and Dr. Loyd Rowland, director of the Louisiana Association for Mental Health, both of whom have been active in the encouragement of the use of music as a treatment for the mentally ill.

Workshop for Operatic Leadership

Chatham College, Pittsburgh, Pa., held an Operatic Leadership workshop Aug. 9 through Aug. 24. Under the direction of Boris Goldovsky the program offered an intensive training course for gifted leaders chosen from the ranks of stage directors, conductors, and singers. In addition to Mr. Goldovsky the staff included Sarah Caldwell, head of the opera school at Boston University, Arthur Schoep and Felix Wolfes, coach who was formerly associated with the Metropolitan Opera Association.

COLLEGE PRODUCTIONS

■ The Cleveland Institute of Music Opera Workshop closed its third successful season with four "Evenings of Opera" on August 1, 2, 3, and 4, presented under the direction of Sam Morgenstern of New York. A new plan of presenting three complete acts of three different operas to give more members of the Workshop opportunity to sing leading roles resulted in varied fare for the performances. Penelope Draper was stage director. The final productions included Act 1 of *The Marriage of Figaro*, Act 11 from *Faust*, and Act 111 of *La Bohème*, with scenes from *La Traviata* and Humperdinck's *Hansel and Gretel*.

■ The Opera Workshop of Oklahoma College for Women recently gave performances of two one-act operas, Menotti's *Amelia Goes to the Ball* and Puccini's *Gianni Schicchi*. On July 20 the Workshop gave a complete performance of Menotti's *The Saint of Bleecker Street*. Virginia LaCroix Anderson is the Workshop director.

■ An all-Mozart program on August 5 was the feature of a six-event weekend festival at the Marlboro Music Festival sponsored by the Marlboro, Vermont school. Rudolf Serkin, Musical Director of the Festival, and Claude Frank performed the Concerto for Two Pianos with the Orchestra. The Mozart Serenade for 13 Wind Instruments was also performed by an ensemble led by Marcel Moyse.

■ André Gertler, well-known Belgian violinist and professor at the Brussels Royal Conservatory, and the pianist Bela Boszormenyi-Nagy gave a sonata recital at Indiana University early in August which included sonatas by Bach, Brahms, Milhaud and Bartok. Mr. Gertler was guest teacher of violin at the University of Indiana summer school.

FACULTY APPOINTMENTS

■ Dr. Robert E. Long, president of Park College, Kansas City, Missouri, has announced the following faculty appointments: Norman Numm becomes acting chairman of the department of music; Robert C. Vernon has been appointed instructor in voice and theory; and Richard E. Cormier of Orange, Mass., has been appointed instructor in instrumental music.

■ The following appointments to Boston University's School of Fine and Applied Arts have been announced: George H. Faxon, distinguished organist and authority on church music, has been named Chairman of the Church Music Department; Miss Harriet Nordholm, assistant professor of music education at Michigan State University, as associate professor of music education; and Paul Matthen to the Voice Faculty.

MARCEL GRANJANY

■ Marcel Granjany, distinguished artist and teacher, will head the newly formed Harp Department at the Manhattan School of Music. Mr. Granjany, whose name is associated with the best in the art of harp playing, comes of a line of musicians. He will be assisted at the Manhattan School by Christine Stavrache.

■ Charles Kullman, operatic tenor, has been appointed Resident Tenor in the Indiana University School of Music for the academic year 1956-57.

■ Adelphi College, Garden City, New York, announces that Mme. Karin Branzell will again this year join the faculty of the Music Department.

■ Lorenzo Malfatti, baritone and native of Pittsburgh, will be added to the music faculty of Chatham College, Pittsburgh, Pa., this fall.

■ Helen Kettner, well-known concert pianist and organist, has been appointed to the faculty of Chicago's Cosmopolitan School of Music as artist teacher.

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RECENT AWARDS

■ The Trustees of the **Paderewski Fund** for the Encouragement of American Composers announce that Mr. Donald J. Martino of New Jersey has been commissioned to compose a work for full symphony orchestra.

■ **Ohio University's** fifth annual competition for a new American Chamber Opera has been won by Phil M. Slates, Nashville, Tennessee. The winning work, "Double Bill," is a pair of short operas, "The Candle" and "The Bargain," written to utilize the same cast in both. The opera was presented at a special performance at Ohio University, July 26, culminating a two-week summer opera workshop.

■ The annual audition for soloist with the **Birmingham Symphony Orchestra,** carrying an award of $200, was won this year by three contestants: Mrs. Eleanor Orosan Ousley, Mrs. Jane Sirles Pinion, and Miss Betty Jo McWilliams. Since the judges tied on these three, each will receive $100, and Mrs. Ousley and Mrs. Pinion will be heard with the Orchestra in concert.

■ Edward Diemente of Hartford, Conn., and a native of Cranston, R. I., was awarded both First Prize $300) and Second Prize ($100) in the **Wasili Leps Composition Competition** held this season under the sponsorship of the Department of Music, Brown University. Only natives of Rhode Island were eligible to compete.

■ Marilyn Ann Neeley, of Glendale, Calif., and a member of Mu Nu chapter of Mu Phi Epsilon, has won the $5,000 **Kimber Award** over seven other outstanding music student entrants. This scholarship is to be administered by the Kimber Foundation to further the music studies of Miss Neeley, who made her Town Hall debut a year ago in a piano recital.

■ The **Friends of Music of Cornell University** have voted a $500 commission for a work for small orchestra to Prof. Karel Husa of the University's music faculty. The composition will be premiered next spring during Cornell's Festival of Contemporary Arts.

■ Delta Omicron, national professional music fraternity for women, announces the winning of the **May West Owen Award** for an original string trio by Dr. Carl Eppert of Milwaukee, Wisconsin. The winning composition, "Rondo Dramatique," is for violin, cello and piano. Emma Lou Diemer of Warrensburg, Missouri, was winner of the Fraternity's Choral Composition Contest for Women's voices, 1956. Both works were premiered at the National Conference at Troutdale in the Pines, Colorado. The choral work was sung by the National Conference Chorus conducted by Lela Hanmer, National Music Advisor.

■ Lazar Weiner, choir director of New York's Central Synagogue, is the winner of the **Jacob Weinberg Synagogue Composition Prize** for 1956, awarded by the Hebrew Union School of Sacred Music. The prizewinning composition, "Ashre Haish, Psalm I," will be published by the Sacred Music Press of the School of Sacred Music.

■ Winners of the Northern California Harpists' Association **Eighth Annual Harp Competition** are as follows: Arkadie Kouguell, New York City, won the Ensemble Award with his entry, "Poeme." Lex Van Delden, of Amsterdam, Holland, composed the winning harp solo, "Impromptu."

■ The **National Institute of Arts and Letters** has bestowed the Gold Medal for Music upon Mr. Aaron Copland. This took place in New York City at the Joint Annual Ceremonial of the Institute and the American Academy of Arts and Letters. This award is given only once every five years. A previous medalist in music was Igor Stravinsky.

STUDIO NOTES

■ Thomas MacBurney, eminent vocal teacher and an active personality in Chicago's music scene, has transferred his studio and class to Hollywood, California, where he will establish residence and begin his teaching schedude Oct. 1. Mr. MacBurney is past president and member of the Board of Directors of the Chicago Singing Teachers Guild, vice-president (this past season) of the Society of American Musicians, member of the Cliff Dwellers Club, the Music Teachers National Association, and the National Association of Teachers of Singing, for whom he has appeared as Convention speaker.

■ The Ticonderoga *Sentinel* printed a glowing review of *The Marriage of Figaro* performance featuring young singers of the Seagle Colony Summer School at Schroon Lake, New York. The opera was staged by Gunda Mordan, drama and opera coach of New York

■ Tina Paggi, lyric coloratura soprano, reports that Alicia de la Cruz, recently starred in points as far distant from each other as Panama and Philadelphia, has been favorably applauded during the six-month operatic ensemble engagement at New York City's "Latin Quarter," where she was heard in *Traviata, Bohème* and others of the repertory; soprano Adelina Moscatelli was successful in her Philadelphia concert; and Charlene Chapman, another name soprano from this active studio, was guest artist with orchestra this season and received excellent press reviews of her Carnegie Recital Hall appearance.

■ The Hughes Summer Master Class (New York City) closed its six-week session Aug. 11. Pianists and teachers attended the class from as far west as New Mexico, and from many other parts of the country. During the session six evening recital programs were given by artist and professional students of Mr. Hughes. Among those who participated were Dorothy Bullock, who played John Powell's "Rhapsodie nègre" in Carnegie Hall last season with an orchestra of 65 men from the N. Y. Philharmonic under Alfredo Antonini; Josephine Caruso, who has also been heard in Carnegie Hall as soloist with orchestra in the Schumann Concerto; Alberta Childs, winner of the Pittsburgh Music Society's Young Artist Award and soloist with the Butler, Pa., and Wilkinsburg, Pa., Symphony Orchestras; Lorraine Gaal, who was soloist with the Pittsburgh Orchestra under William Steinberg and with the Butler, Pa., Orchestra; Dorothy Garver, who will make her New York debut in Town Hall Sept. 22; and Jeannine Romer, who won the Atlanta Symphony's Young Artist Award and was soloist with that orchestra in the Liszt Hungarian Fantasie. The recital series was brought to a close with a two-piano program by Edwin and Jewel Bethany Hughes.

■ Henri Arcand and Mrs. Arcand have returned to make their home on the West Coast after three years in the East. As accompanist with name soloists and as guest pianist with major symphony orchestras, Mr. Arcand has established a distinguished reputation. His activities will be continued from California. Mr. Arcand will play the Khatchaturian Piano Concerto in Mexico City next season, a work he has also played with the Erie Philharmonic. On Aug. 1, Mr. Arcand assumed her duties as manager of the Sacramento Philharmonic at 529 Ochsner Bldg., Sacramento, Calif.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Above: MARCELLENE HAWK, 1956 *top honors winner for Artist Prize Recording in Guild Event No. 1, just received her Master's Degree from the University of Texas, where she has studied for the past two years with Dalies Frantz. Miss Hawk's first piano lessons were in Akron, Ohio, with Myra Stevenson and Arthur Reginald; later she won a scholarship to Baldwin-Wallace College.*

Left: MERLE HOLLOWAY *(at the piano), Guild Chairman in Tampa, with her class of adults, including professionals who have taken part in Guild auditions.*

Dorothy White is giving six courses for the Junior League of San Antonio before starting her tours. She has also accepted a position as guest professor in piano at Trinity University. In her student days Miss White was a Paderewski Medal winner in the Guild.

Ball State Teachers College, Muncie, Indiana, presented "Ball State Trio—In Residence" in a series of recitals during June and July. Irene Rosenberg, pianist, Gideon Grau, violinist, and Salvatore Silipigni are the personnel of the trio.

St. Louis appears to be the fastest growing Guild chapter. Two years ago 200 were auditioning; this year there were 701. Dorothy Noble Lord has been chairman there since the inception of the center in the 1940s. Miss Lord has traveled as adjudicator and has sponsored visiting Guild pianists and workshops. Twenty-six pupils of St. Louis teachers received cash prizes in this year's Guild International Piano Recording events, the highest going to James Gross, Carol Burger, Pamela Thomure, Dan Cooper, and Mary Ann Dring.

Lemuel Childers, Guild chairman of Tulsa, Oklahoma, and President of the Oklahoma Music Teachers Association, won first prize in the Composers Press contest in New York City. The prize includes publication, contract, and distribution.

Jessie Deane Trulove's pupils are winning honors: Nancy Garner, winner of the Paderewski Medal and a $100 Guild scholarship, played with the Houston Symphony in July; Wilna Buckingham was rated first place in Texas in Guild H. S. Diplomas; Sara Ann Gross won a $100 first prize.

La Salle Spier presented Janet Babigan, Esther Swallen, and Lorretta Barnett in a series of summer recitals at the Phillips Gallery in Washington, D. C. Miss Babigan won the Guild $100 scholarship and Paderewski Medal, and is teaching at American University. Miss Barnett won a scholarship at the Eastman School of Music.

Joanna Hodges, pupil of Mae Gilbert Reese of Los Angeles, was chosen to play on the Young Artists Guild Concert of the California MTA Convention in San Diego, July 11.

Phyllis Zatlin, pupil of Mary Elliott in St. Petersburg, valedictorian of her class, received her H. S. Diploma, a medal from the French Government, a $100 prize from the Governor of Florida in an essay contest, an $1800 scholarship at Rollins College, and a certificate from the National Merit Scholarship program.

Carol Padgett, for 12 years a pupil of Iris Daniel Engel, won a $600 scholarship at Stetson University School of Music. She received the Guild H. S. Diploma and maintained "straight A" throughout high school.

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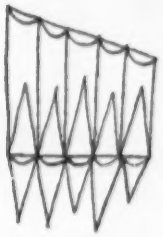

GENERAL REVIEWS

Frederick Werlé

■ BENJAMIN BRITTEN: Diversions for Piano (Left Hand) and Orchestra, Op. 21. Compositions in this category are few indeed. Ravel's Concerto for the left hand is probably the only work familiar to the concert audience. It is therefore a pleasant surprise to find that Benjamin Britten has contributed a remarkably fine work in the form of a Theme with ten variations and a Tarantella for a Finale. Composed in Maine during the summer of 1940, Diversions is dedicated to Paul Wittgenstein, who suggested the work to the composer. The theme, announced by the orchestra alone, is a simple one based on fifths and fourths. The first variation, a Recitative, is for the solo piano and embraces almost the entire keyboard. Then follows a Romance, March, Arabesque, Chant, a Nocturne of great beauty, a lively Badinerie, a Burlesque, Toccata I, Toccata II (for orchestra), a cadenza, an Adagio, and finally a brilliant Tarantella. Needless to say, a work of this kind, requires a first-rate pianist with a highly developed left hand to cope with its many technical problems. However, at no time is one conscious of a work deliberately planned for the left hand. The technical aspects are subordinate to the music itself and what emerges is a highly musical and imaginative work. Although the composer utilizes a fairly large orchestra, the work is ingeniously scored and remarkably balanced, so that the solo pianist, with only one hand pitted against the orchestra, comes to the fore. The entire work lasts 24 minutes and would provide some pleasant listening if some of our more courageous virtuosi would present us with something other than standard repertoire. Published by Boosey and Hawkes in a reduction for two pianos.

■ GERALD FINZI: Grand Fantasia and Toccata for Pianoforte and Orchestra. One is immediately impressed by the sincerity and expressive means of this thoroughly trained composer. Although the work is contemporary in spirit, it is conceived in the manner of the Baroque Fantasia and Toccata After an initial three-bar introduction for piano and orchestra, there follow about seven pages of piano solo written in a very florid style without bar lines. The orchestra again enters with the solo instrument to conclude the Fantasia and leads without pause to the vigorous and spirited Toccata. The solo instrument has plenty of opportunity for display but always in the best taste. The work lasts approximately 14 minutes and is scored for the normal symphony orchestra. It is a fine work for pianists looking for a short contemporary work as a double bill with a shorter concerto or concert piece in the standard repertoire. Published by Boosey and Hawkes in a reduction for two pianos.

■ ANDRZEJ PANUFNIK: Six Miniature Studies for Piano Solo. Advanced pianists will find some interesting material in these short studies in a contemporary idiom. The composer handles his dynamic markings in a most unusual way: they are marked at the top of each study to the left of the clef sign at the very beginning, and no further dynamics appear throughout the pieces. For example, the second study which is written on three staves, has *ppp* for the top staff, *pp* for the middle, and *p* for the bottom staff. These markings hold for the entire piece. They are all short, lasting from one minute to two-and-a-half minutes. Each study deals with some special problem: scale passages, legato, octaves followed by thirds, intervals of seconds and fifths, and a quiet cantabile style. These short studies should prove to be valuable to pianists interested in contemporary sounds. Published by Boosey and Hawkes.

■ C. S. LANG: Sketches for Piano. Published in three books, each containing five pieces, these short pieces have such formal titles as Impromptu, Scherzo, Gavotte, Minuet, etc. They are well constructed and are ideal for adult students in the early grades. Since they are musically superior to so many teaching pieces for children, it would appear that the composer slanted them in that direction. Published by Novello & Company Ltd., England.

The same publisher has issued the following important study scores: ARTHUR BLISS: Concerto for Violin and Orchestra; Prologue and Five Dances from the ballet "Checkmate." ALEC ROWLEY: The Boyhood of Christ—Five Scenes for String Orchestra. GORDON JACOB: Sinfonietta for Strings ("The Cearne"). LOUIS COUPERIN: Sarabande and Chaconne—Transcribed for String Orchestra by Adrian Cruft. G. F. HANDEL: Passacaglia for String Orchestra and Continuo edited by Robert Noble.

■ The Carlvi Music Company Ltd. of Hollywood, California has recently issued the following pieces:

GEORGE F. McKAY: Pastoral Soliloquy for Oboe and Piano—a delightful atmospheric piece of rural tone painting for which the oboe is the perfect instrument. The Pastoral leads to a lively dance movement and then returns to the quiet atmosphere of the first part. Price $1

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MADELEINE CARABO-CONE: Fingerboard Eartraining. By means of charts and text, this radically new and stimulating method presents the basic elements of violin, viola, and cello technique designed to make the principles clear and tangible not only for children but for string students of all ages and stages. Published by Cone-Royt Music Learning Aids, Box 22, Briarcliff Manor, N. Y. Price $1.

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(*Continued from page 6*)

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